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ABSTRACT

This report covers the findings from a cross-site analysis of seven sites that were implementing a discipline-based approach to visual arts education. A discipline-based approach incorporates four art disciplines in the classroom: art history, art criticism, aesthetics, and art making. The study focused on two major areas: (1) factors generating support for a strong substantive art education program in a district's curriculum, and (2) factors influencing the willingness and ability of school districts and teachers to carry out and maintain a discipline-based art program. This volume contains individual case studies of the seven selected sites. Each study illuminates the characteristics of the art program as well as the personalities that have shaped it. Following overview chapters, case studies are presented in the following chapters: "Theory into Practice: The Whitehall (Ohio) Story" (Majorie Wilson); "The District That Could: Art Curriculum Implementation in Hopkins, Minnesota" (Michael Day); "Art Education in the Palo Alto Public Schools" (Elliot W. Eisner); "An Illinois Pair: A Case Study of School Art in Champaign and Decatur" (Robert E. Stake); "Another View from the Bridge: School Art Programs in Brooklyn District 15" (Majorie Wilson); "Diversity and Innovation: Art Education in the Milwaukee Public Schools" (Michael Day); and "Tight Structure, Discipline, and Quality: Art Education in Virginia Beach" (Brent Wilson). (LH)

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Art History, Art Criticism, and Art Production

An Examination of Art Education in Selected School Districts

Volume II: Case Studies of Seven Selected Sites

Michael Day, Elliot Eisner, Robert Stake,
Brent Wilson, Marjorie Wilson

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Art History, Art Criticism, and Art Production

An Examination of Art Education in Selected School Districts, Volume II: Case Studies of Seven Selected Sites

Michael Day, Brigham Young University
Elliot Eisner, Stanford University
Robert Stake, University of Illinois
Brent Wilson, Pennsylvania State University
Marjorie Wilson, Art Education Consultant
With contributions from Milbrey Wallin McLaughlin
and Margaret A. Thomas

December 1984

Prepared for the Getty Center for Education in the Arts
of the J. Paul Getty Trust

Rand
1700 MAIN STREET
P.O. BOX 2138
SANTA MONICA, CA 90406-2138

FOREWORD

This report is the result of a search for school districts that are developing art education programs that include art production, art history, and art criticism. It is sponsored by the Getty Center for Education in the Arts, an operating entity of the J. Paul Getty Trust. The research was encouraged because the Center believes that if art education is ever to become a meaningful part of the curriculum, it must broaden its content and become more rigorous.

The study is composed of three volumes. Volume I identifies the commonalities across research sites and compares the process of change in seven selected districts. It discusses factors associated with sustaining quality art education programs in view of declining student enrollments, shrinking school budgets, and emphasis on basic reading and computational skills.

Volume II contains individual case studies. Each study illuminates the characteristics of the art program as well as the personalities that have shaped it. Each is enriched by the research approach and writing style of its author. Volume III summarizes the study.

This case study research project has its genesis in the Getty Trust's commitment to improving art history scholarship, conservation of art objects, and art and museum education. As a private operating foundation, the Trust is primarily responsible for developing and administering programs that meet these objectives.[1] The Trust has manifested its commitment to art education through the creation of its Center for Education in the Arts.

The philosophy of the Center is the belief that no child is fully educated or adequately prepared to live in an increasingly technological world without understanding the meaning and beauty transmitted by the arts. The Center is not alone in this belief. Several recent national studies on education share some of its concerns.[2] Two nationally recognized educators, Dr. Ernest Boyer and Dr. Elliot W. Eisner, whose rationales for arts education introduce this report, support this philosophy and encourage art efforts.

The Center's establishment followed a year-long examination of the substance and quality of public school arts education programs, particularly those in the visual arts. Before developing its own program, the Getty wanted to better understand why arts education is accorded such low status in most of the nation's schools. This review was useful in identifying many of the features characterizing arts education content and practice. Chief among these is the traditional emphasis in visual arts education on fostering creative expression and developing artistic skills, such as drawing, painting, and sculpting. This approach is evidenced in programs that stress hands-on production activities to the virtual exclusion of teaching children about the cultural and historical contributions of art or how to value, analyze, and interpret works of art.

Other salient findings included:

- Lack of recognition among many school policymakers and parents of the cognitive and affective contributions the arts make to educational development;

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[1] In addition to the Center for Education in the Arts, the Trust's other operating activities include the J. Paul Getty Museum; the Getty Center for the History of Art and the Humanities; the Getty Conservation Institute; the Art History Information Program; the Metropolitan Museum/Getty Program of Art on Film and the Museum Management Institute.

[2] Mortimer Adler, *The Paidea Proposal: An Educational Manifesto,* Macmillan, New York, 1982. Ernest Boyer, *High School: An Agenda for Action,* Harper & Row, New York, 1983. The College Board, *Academic Preparation for College: What Students Need to Know,* New York, 1983. John Goodlad, *A Place Called School: Prospects for the Future,* McGraw-Hill, New York, 1983. National Commission on Excellence in Education, *A Nation at Risk: The Imperative for Educational Reform,* U.S. Department of Education, Washington, D.C., 1983.

- College admission criteria, teacher certification requirements, standardized testing, and high school graduation requirements, which consistently exclude the arts, thereby reinforcing the notion that the arts are not valuable to educational development or worthy of instructional time in the curriculum;
- The absence of written, sequential, and substantive curricula that convey the content and processes of art and provide for cumulative learning.

After reviewing these findings and verifying them with leading art educators, the Getty concluded that if arts education is to move from the sidelines of instruction to a more central place in a balanced school curriculum, its content needed to be expanded to include attention to all the disciplines making up the arts: art production, art history, art criticism, and aesthetics.

The inclusion of these four content areas in art instruction is important because each develops knowledge and skills that contribute importantly not only to children's more complete understanding of art, but to their ability to draw facts and inferences about the cultural and historical contexts from which the arts spring and to analyze and interpret the powerful ideas that the arts communicate.

As adults we recognize that understanding of the arts is a composite of historical, critical, and technical information. It seems reasonable, then, to expect arts instruction to attend to all of these aspects. Yet, traditionally, this has not been the concept guiding such instruction in schools.

Education in the arts has emphasized affective development almost exclusively—imagination, feelings, and emotions. But when general education increasingly emphasizes cognitive development—thinking, ideas, reading, writing, and math—it becomes clear why arts education programs are often perceived as "frills" and marginally educational.

Since the mid-1960s a handful of visual arts educators have been calling for the approach to art education the Getty now advocates and embraces. This approach recently has been called "discipline-based" art because instruction is centered on the knowledge that constitutes the discipline of art. That knowledge not only consists of art making, illuminating artistic media, processes and techniques, but also incorporates content and skills drawn from the other areas that contribute to our understanding of art—art history, art criticism, and aesthetics.[3]

This comprehensive approach to visual art education is grounded in theory, but we also wanted to know whether any school districts in the country were practicing art education in this way. And if so, we wanted to know what we could learn from the classroom application of theory to practice. During the selection process we found individual schools and teachers who were teaching art from a discipline-based approach. But our objective was to study art programs being implemented on a district-wide basis in as many grade levels as possible to understand the variables that affect the development of a discipline-based program.

The Rand Corporation, a national research organization with extensive experience in analyzing educational change, was engaged to assist in the identification of school art programs that reflected a discipline-based approach. Rand researchers designed the study and completed a cross-site analysis of these selected districts. The Getty invited five educators with research experience in arts education to write case studies about the selected sites.

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[3] The definition of discipline-based art education is still evolving. Since selecting the sites to be included in the study, the Center has added aesthetics to its definition of discipline-based art education. The case studies therefore do not address this content area, which is concerned with the nature and theory of art, as specifically as they do the art production, history, and criticism.

The study had two important purposes. The first was to determine whether the approach to visual arts education adopted by the Getty was being practiced in school districts from kindergarten through twelfth grade. The second was to learn more about the character of these programs from an in-depth study of each. We wanted to know what commonalities these programs share; what makes each distinctive; what curricula, instructional, and evaluation methodologies guide these programs; what factors encourage and constrain them; how they are being implemented; how children are responding to them; and why, given the way in which art education traditionally is taught, these districts chose a different approach to art instruction.

The study's findings affirm that discipline-based art education theory has found its way into school practice. The forms of application vary from district to district, as might be expected. But most of the criteria that define this approach to art education are present in all—attention to productive, historical, and critical areas of art learning; a written curriculum; sequential and cumulative instruction; and the use of adult art works as exemplars.

All of the districts studied are considered to have promising programs, and most are well on their way to becoming exemplary models of discipline-based art education. All still are evolving and refining their programs, although some are further along in their development than others.

In determining what art education could be, the elements missing in these promising programs are as important as the elements that are present. These missing elements point out some important issues for the future practice of art education and the training of its practitioners. For example, as committed as the seven districts are to discipline-based art education, there is little evidence of adequate instruction in art history and criticism. Few are using curricula that can be viewed as exemplars leading to cumulative learning at each grade level. On the positive side, analyzing how these promising programs can be improved does not diminish their accomplishments. Given art education's traditional emphasis on art production activities, these districts stand out for their pioneering efforts.

As a group, the seven case studies provide rich and vivid accounts of how art specialists and general classroom teachers are practicing discipline-based art instruction. They demonstrate the importance of support from school board members, superintendents, and principals; of a written curriculum; and of in-service training. They illustrate an expanded role for the professional art specialist, which includes more responsibility for curriculum development, in-service leadership, technical assistance, and program evaluation. They provide examples of school-museum collaborations. And they dispel the notion that systematic instruction compromises or constrains individual creativity.

Originally the Center undertook this study to inform its own program decisions. Because the Getty wants to be responsive to the many inquiries from educators and parents about the findings, the study is available publicly in three formats: the Rand cross-site analysis; the complete case studies; and a concise summary of important findings and issues.

This foreword would not be complete without special words of appreciation and recognition to all individuals in each school district—administrators, teachers, and students—who participated in the study and also to the members of the research team. The Center is privileged and fortunate to have had the opportunity of working with them all.

The openness, cooperation, and enthusiasm of the school personnel in the seven districts was indispensable in providing thorough and accurate information about each program. Their personal and collective devotion to providing their students with a balanced education is commendable.

The researchers' analysis of the strengths as well as the shortcomings of each program is not only informative and instructive, but invaluable to the districts as they continue to perfect their programs. During the 18 months it took to complete their reports, they constructively criticized each other's work, responded to critiques of their drafts by professionals in the field of education and art education, and demonstrated the sensitivity of caring educators in working with school personnel.

Since the commencement of this study, several reports have been published on the character of American education. The issue of excellence in education has captured the national spotlight and raised our consciousness about our individual responsibilities in ensuring quality education. Several of these studies have recognized the arts as basic to education. They have pointed out that if art education is to become a basic and essential subject in a balanced curriculum, its instructional content will have to become more substantive and rigorous. The art programs included in this study have become "basic" subjects in their districts' core curricula because they embody these qualities. They give us insight into what art education can and should be.

As an institution vitally concerned with illuminating the value of the arts to a civilized society and their value to the educational development of children, the Getty hopes this report will prove useful to all those who share our concerns.

Leilani Lattin Duke
Director
Getty Center for Education in the Arts
Los Angeles, Fall 1984

The Getty Center for Education in the Arts' other research and development activities include: The Getty Institute for Educators on the Visual Arts, a staff development and curriculum implementation pilot project with Los Angeles County school districts; a children's television series on the arts co-sponsored with the National Endowment for the Arts; assessments of museum education needs, teacher training programs in art education and discipline-based art curricula; and the development of discipline-based art education theory and application.

THE ARTS, LANGUAGE, AND THE SCHOOLS

> Great nations write their autobiographies in three manuscripts, the book of their deeds, the book of their words and the book of their art. Not one of these books can be understood unless we read the two others, but of the three the only trustworthy one is the last.
>
> John Ruskin

We humans are no match for the lion in strength, are outstripped by the ostrich in speed, win no medals against the dolphin in swimming, can smell less acutely than the dog, cannot see as well as the hawk during the day or the cat during the night. Yet, so far as we know and understand, it is the human species that excels in the use of symbols. The sending and receiving of sophisticated messages sets us apart from all other creatures on the planet earth.

We build our nests, seek our mates, destroy our enemies. But unlike the other forms of life, we take infinite pains to express our experiences and record our relationships and feelings, accomplishments, and failures. We capture those experiences and by means of symbols send them on to others through a process we call language.

In the early dawn of civilization our first parents used sticks and stones and grunts and groans to convey feelings and ideas. Then words were formed; a vocabulary took shape followed by written squiggles, making it possible to send messages from place to place and transmit them from one generation to another.

Then written and spoken language was enriched. Poets used words to create metaphors, forcing us to view familiar things in unfamiliar ways while the rhythm of the words carried another kind of meaning.

But even with the beauty of the written and the spoken word, language skill was incomplete. There remained those human experiences that could not be captured by the sounds and visual impressions we call words. These symbols simply could not portray adequately such joy as the coming of spring or grief and loneliness at the ending of love. They could not adequately convey the sound of the babbling brook.

For the most intimate, most profoundly moving universal experiences we needed a more subtle, more sensitive set of symbols, a richer language we call *the arts.* From the dawn of civilization men and women have used music, dance, and the visual arts to transmit the heritage of a people most effectively and to express the deepest human joys and sorrows most profoundly.

Murray Sidlin, the conductor of the New Haven Symphony, said:

> When words are no longer adequate, when our passion is greater than we are able to express in a usual manner, people turn to art. Some people go to the canvas and paint; some stand up and dance. But we all go beyond our normal means of communicating and this is the common human experience for all people on this planet.

Those people who uniquely extend and add such richness to our language we call artists. But everyone, to be truly human, must be able to respond to the subtle messages only the arts can adequately convey. We cannot define beauty any more satisfactorily than we can adequately define the arts. Yet all of us can recognize it when we see or hear it, and the more we experience it, the more sensitive we become to its appeal.

Art education, then, is basic because it extends our language—enlarges the store of the images we use—it makes our understanding discriminating and comprehensive. Music, dance, and the visual arts are languages that reach all people at their deepest and most essential human level. Thus, aesthetic literacy is as basic as linguistic literacy.

Ironically, although many schools undervalue the arts, dictators recognize the power of nonverbal symbols in shaping attitudes and values. Tyrants who seek to control the hearts and minds of men not only censor speech but music, dance, and the visual arts. Hitler destroyed books and controlled speech. But he also outlawed the arts that did not fit his twisted view of life. Stalin exiled Russia's splendid poets but he also suppressed new forms of art.

The point is this: Artists, moved by the world's events, can use their symbols powerfully to convey feelings and ideas. Thus, when Picasso confronts the unspeakable agonies of war—the dismembered child, the scream of the bereft mother, the shattered home—and puts them on a huge canvas called *Guernica*, he makes a stunning statement about destruction that words cannot convey.

Our twentieth century has seen a crippling of the human spirit. Fragmentation abounds. Students are directed to one narrow branch of knowledge and they lose a larger vision. Even the arts have so separated themselves that those studying music, or painting, or literature do not see connections. Humanities students specialize in "periods"—renaissance, baroque, 18th century, modern—hardly conversant with traditions outside those little boxes.

The time has come for education to reaffirm the breadth and richness of our language, to rejoice in both verbal and nonverbal symbols, too. From birth on, the human mind is both stocked and stoked with images from all our senses. Although it is not clear how the process works, we do know that every style we receive evokes layers and shades of meaning. The meaning of idioms, such as "we worked around the clock," depends on complicated combinations of images, culture bound. But Dali's painting *The Persistence of Memory* can be universally understood by those haunted by the notion of inevitable changes with time. And art is perhaps humanity's most essential, most universal language.

The arts are not a frill. They are an essential part of language. Indeed, the quality of civilization can be measured by the breadth of the symbols that are used. And beyond words we also need music, dance, and the visual arts to give expression to the profound urgings of the human spirit.

Now more than ever, all people need to see clearly, hear acutely, and feel sensitively through the arts. These languages are no longer just desirable. They are essential if we are to convey adequately our deepest feelings and survive with civility and joy.

Prepared for the Getty Center for Education in the Arts
Dr. Ernest Boyer
August 1984

WHY ART IN EDUCATION AND WHY ART EDUCATION?

When a nation is at risk, when from all sides we hear of the vast number of functional illiterates leaving our schools, when remedial courses are over-subscribed at even our most selective colleges, the thought of making the case for so seemingly a marginal subject as art in our schools is especially daunting. How can one recommend that the schools' most precious resource—time--be directed from what is truly basic in education to the "luxury" of studying art? How can one propose that teachers divert their attention from the skills that are fundamental to economic well-being to an area of study that "properly" comes after basic educational needs have been met? How can one propose a broad course of study when the schools have apparently been failing at their more narrowly defined tasks?

It is the case for art and art education I wish to present. This case rests upon three major arguments. First, work in the arts develops unique and important mental skills. Second, the arts represent the highest of human achievements to which students should have access. Third, the school is the primary public institution that can make such access possible for the vast majority of students in our nation.

It is tempting to reduce the possibilities of education to simple aspirations, to simplify complex problems so that they seem amenable to quick solutions, to embrace images of schooling that harken back to simpler, more rose-colored times. But such visions of the past are inadequate educational fare for the present. The so-called basics—the Three Rs—were never adequate in the education of free men and women. They are even less adequate today.

The ability to experience the arts of our culture is not an automatic consequence of maturation. What children are able to think about, what they are able to experience, the distance their imaginative life allows them to travel are shaped by the kind of educational lives they have had an opportunity to lead. For children and adolescents, schooling defines a major portion of their lives. Being compelled by law to devote forty or more weeks per year to school creates for them a culture of opportunities—or of opportunities forgone. It is we, the adults who created the policies that define the educational environment in which so much of their time is spent, who influence the kinds of minds children and adolescents will have an opportunity to develop. It is the curriculum of the school and the quality and amount of time devoted to its various parts that define the opportunities students will have to become "literate" in various fields that animate and give substance to our culture. In this sense it can be reasonably argued that the school's curriculum is a mind-altering device.

Our educational policies are designed to shape the minds of the young. Of course, we do not define these policies with such aims in mind; our conceptions of what we do are seldom so ambitious. Yet the effect of our choices, the nature of our priorities, the messages we give to teachers, school administrators, and not least of all, students, do precisely this. Through the curricular choices we make we tell the young what we believe is important for them to learn. We tell teachers what they should devote their attention to. And we convey to principals in countless ways how their schools, hence how they, will be evaluated.

In this scheme of things the arts are seldom in the mainstream of our values. We treat them as outside the core of schooling. Yet we do this at the same time that our culture regards the arts as among the highest of human achievements: We build palaces we call museums to display the fruits of artistic inquiry and construct concert halls to experience the heights we can reach through music. In effect, we recognize as a culture that the arts represent the apotheosis of human achievement yet, paradoxically, we provide little place for them in our schools.

The results of such neglect are clear. Only a small percentage of our population visits our museums or attends concert halls. For most people, the achievements presented in such places are other people's delights. Yet through taxation all citizens pay for them. All of us underwrite what a small minority can appreciate and enjoy.

If the arts had no unique qualities, if the achievements of great artists were of no more consequence than any program randomly selected from daytime television, the loss would not be significant. Great art has something unique to provide. The ability to experience such art enlightens in a special way and stretches the mind in the process. The arts present to the competent eye those facets of feeling and insight that only artistic form can reveal. There is no verbal equivalent of Bach's Mass in B Minor. Words cannot convey what the music expresses. But the messages in these works are not there simply for the taking. They must, so to speak, be recovered. They must be read. The works themselves must be unwrapped to be experienced. School programs that do not provide adequate time and attention to the arts deny students access to a stunning part of their culture. Such students simply are unable to read our most profound forms of human achievement.

I intentionally used the word "read" in the previous sentence. Visual and musical forms are patterned forms. They are forms that reflect a history. They are forms influenced by purpose, shaped by technology, and possessing the signature of their authors. To recover the meanings these forms possess requires an ability to read the language they use. It requires one to understand, for example, that Monet would paint the very same haystack four times during the same day, not because he was interested in haystacks but because he was interested in the way light illuminated them at different times. One profits from understanding De Chirico's interest in revealing the world of the unconscious by juxtaposing trains, clock towers, and huge artichokes. Artists have purposes and their purposes differ. The experience of art is enhanced by understanding what artists have wanted to accomplish.

We do, of course, recognize that in the study of history Thomas Jefferson's particular vision of democracy is related to our understanding of the Declaration of Independence. We teach children about President Wilson's desire to create a worldwide deliberative body—a League of Nations—and that his efforts are relevant for understanding the period after World War I. Indeed, it would be a shallow historical understanding—or no understanding at all—to neglect such features of the past. The fine arts require no less.

The argument thus far is straightforward. When, through our policies and priorities, we define the school curriculum, we define what students will have an opportunity to learn. The opportunities they have to learn influence the character of their mental life.

Even though they represent the highest levels of human achievement in our culture, the fine arts are now afforded little place in the school curriculum. At the elementary school level they command less than 3 percent of the instructional time per week, and at the secondary level approximately 80 percent of all high school students never enroll in a fine arts course during the four years they are in attendance. Less than 3 percent of all school districts require study in one of the fine arts as a condition for graduation.

The result of access denied is a program of education that leaves most students unable to participate in the arts; the great museums and concert halls that populate the nation are the resources of a small minority of our citizens. Artistic literacy is a rare educational commodity.

Thus far the major argument I have advanced focuses upon access to what might be called "cultural capital." There is, however, another line of argument that I believe to be equally compelling. This argument is that particular kinds of mental processes are elicited and developed by work in the arts.

If one examines the character of what is taught in schools, particularly elementary schools, it becomes apparent that for the most part the tasks that students confront are characterized by a highly rule-governed structure. For example, arithmetic problems require that children learn the four basic operations and how these operations apply to the treatment of numerals. To be correct in arithmetic is to know the right way to perform a particular operation. If a student is in doubt, the student can prove the answer by performing the appropriate operation.

In learning to spell, there is a correct and an incorrect way to arrange the letters that constitute words in the English language. The spelling of words, like the problems children encounter in arithmetic, are either correct or incorrect. Similarly, in punctuation, there tends to be a correct and an incorrect way to evaluate the sentences children are asked to write. In learning to write there are models that children are asked to copy so that their letters can be read. Even in early reading there are correct meanings to the sentences and paragraphs children are asked to read. In short, the vast majority of academic tasks young children encounter in school are driven by a rule-governed system that provides little space for personal interpretation; right and wrong are a part of the lexicon that elementary school children are taught to internalize.

What do such tasks mean for students? What does it mean to children to have a curriculum in which fealty to rule is a pervasive feature? Such conditions can lead to a population of rule followers. One of the greatest of educational fallacies, John Dewey once said, is the belief that children learn only what they are taught. Children learn the covert lessons as well. The school's curriculum is currently heavily weighted toward a rule-governed view of learning; there is a correct and an incorrect answer to each question raised, the teacher knows the correct answer, and the student's task is to get it right.

In the arts no comparable "comforts" exist. There is no single correct answer to an artistic problem; there are many. There is no procedure to tell the student with certainty that his or her solution is correct. There is no algorithm that one can use to solve an artistic problem; one must depend upon that most exquisite of human capacities—judgment.

The exercise of judgment in the making of artistic images or in their appreciation depends upon the ability to cope with ambiguity, to experience nuance, and to weigh the trade-offs among alternative courses of action. These skills represent not only the mind operating in its finest hour, but are precisely the skills that characterize our most complex adult life tasks. The problems that perplex us as adults are not those that can be treated by algorithms and verified by proof. School programs that inadvertently teach children there is a correct answer to each important problem they encounter mis-teach children in serious ways. The cultivation of judgment and the ability to be flexibly purposive are best achieved when the tasks and content children encounter in school provide the space for such skills to operate. When the arts are well taught such skills have an essential place.

There is yet another aspect of mental development that effective teaching in the arts fosters. Ironically, it is an aspect of human development that in our culture we regard as distinct from mind. I speak of the cultivation of the senses. Since Plato's time, the senses have been regarded as separate from mental life; they are considered lower in the hierarchy of human capacities. We typically separate feeling from thinking, emotion from thought, the head from the hand, and the mind from the body. This view is mistaken. The eye is a part of the mind, and the ability to read the qualitative world in which we live is the major avenue through which those forms we call thoughts are constructed. All thinking requires a content, and that content emanates from our contact with the world. It is our sensory system that first provides the "material" we experience, reflect upon, and eventually manipulate. It is our capacity to create images from the world we are able to experience that feeds our imagination. When our sensibilities are dulled or ill-developed, the content for reflection and imagination is itself limited. The sensibilities, wrote Herbert Read, are the sources of our consciousness. Learning to see and hear are therefore the avenues through which our awareness is raised. To learn to see and to hear is to achieve a realization of some aspect of the world; it is to the ability to achieve this realization that the arts contribute so importantly. They call attention to the qualities of the world, they direct us to its subtleties, they distill and present those qualities in vivid and stable form. We can eventually see the geometries of the city through a painting by Charles Sheeler or its loneliness through one by Edward Hopper. We begin to discover what fields of color can do through the work of Josef Albers, or how the power of line can shape our feeling through the images of Franz Kline. Our senses yield sensation and from sensation we ascend to the aesthetic. The aesthetic gives rise to feeling. Unlike the anaesthetic, which dulls it, art functions in the service of feeling by reestablishing the connection between mind and the senses.

In schools these connections are seldom recognized. The environment of schooling is often aesthetically barren—think of the places where soft surfaces exist in schools. It is a difficult task. Formica desks occupying a right-angled environment are easier to recall. To the extent the arts balance the environmental picture, to the extent they cultivate those aspects of mental life that are now neglected in the schools, they give the young an opportunity to realize their human potential. The absence of the arts in the schools is not only a denial of access to the jewels of our culture, it is a denial of the opportunity to cultivate the mental potential children possess.

Why arts in the school? As content, the arts represent man's best work. Our children ought to have access to such work, and they should know that we care that they do. When we define our school curricula, we not only provide children with access to the intellectual and artistic capital of our culture, we also tell the young what we value for them. Surely the arts are among the things we ought to care about.

The arts are important not only because of what they represent; they are important because of the ways in which they engage and develop human intellectual ability. To learn to see and to make visual form are complex and subtle tasks. The child needs to learn how to look, not simply to assign a label to what is seen, but to experience the qualities he attends. Artistic tasks, unlike so much of what is now taught in schools, develop the ability to judge, to assess, to experience a range of meanings that exceed what we are able to say in words. The limits of language are not the limits of our consciousness. The arts, more than any other area of human endeavor, exploit this important human capacity.

Even if we were to argue that the arts can make exquisite contributions to the quality of our lives, it would not follow automatically that they should be taught in the schools. It takes no great leap of imagination to recognize that the achievements about which I have written do not occur on their own. One does not acquire subtle and complex appreciations of complicated forms simply by getting older. What the culture in general provides—particularly in the arts—cultivates only a small fraction of what children are capable of achieving. Not to provide for an effective program in arts education in the schools is to teach children we do not care about the arts and that it is unimportant that they learn to read them. If these are not the messages we wish to convey, then programs must be provided, time must be made available, and teachers must acquire the skills to teach the arts in substantive and meaningful ways. Without a program, adequate time, and skilled teaching, our aspirations in this area, as in any other, are no more than empty hopes.

Why arts education? Because without it the vast majority of our children will be denied access to the arts and to the opportunities to develop the mental skills that work in the arts makes possible. We can choose to restrict our program and deny our children their cultural legacy or we can give them the opportunity to participate in the artistic wealth our culture possesses. What kind of children and what kind of culture do we want?

Elliot W. Eisner
Stanford University
1984

PREFACE

This report compiles the case reports of seven sites selected for an in-depth examination of art education programs that include art production, art history, and art criticism. The research was supported by the Getty Center for Education in the Arts, an operating entity of the J. Paul Getty Trust. The Getty invited five educators with research experience in art education to write case reports illuminating the characteristics of their programs and the contexts in which they occur. This report is published by The Rand Corporation as part of a larger study of visual arts education. Two other volumes in this series are:

> Milbrey Wallin McLaughlin and Margaret A. Thomas, *Art History, Art Criticism, and Art Production: An Examination of Art Education in Selected School Districts, Vol. I. Comparing the Process of Change Across Districts*, The Rand Corporation, R-3161/1-JPG, December 1984.
>
> Milbrey Wallin McLaughlin, Margaret A. Thomas, and Joyce Peterson, *Art History, Art Criticism, and Art Production: An Examination of Art Education in Selected School Districts, Vol. III. Executive Summary*, The Rand Corporation, R-3161/3-JPG, December 1984.

INTRODUCTION AND SUMMARY

America is concerned about her schools. Education is front page news as at least nine major national reports on the status of education sound alarms about the quality of teachers and their professional preparation, the content of the school curriculum, the time devoted to academic tasks, and the level of support and leadership afforded the public schools. (For a review of these reports, see Griesemer and Butler, 1983.)

The relative neglect of the arts and the generally peripheral status of the arts in the nation's public schools is described and decried in at least two of these reports. Ernest Boyer is eloquent in *High School*, arguing, "The arts are an essential part of the human experience. They are not a frill" (Boyer, 1983, p. 98). Yet he finds little evidence of arts being given priority or even adequate attention in the schools. Similarly, John Goodlad, in *A Place Called School*, finds that students at all levels rate the arts as "relatively unimportant" (Goodlad, 1984, p. 219).

The general failure of the public, policymakers, and educators to see art as important to a balanced curriculum results in large measure from the way art is often taught. The activities that constitute art education in most of the nation's classrooms do little to advance art's position as a necessary or legitimate subject. The visual arts education experienced by most elementary school students is often little more than involvement in "crafty" projects that have scant claim to systematic, disciplined instruction. Further, few art programs go beyond studio-based activities to incorporate heritage, history, criticism, or aesthetics. Goodlad (1984, p. 220) summarized the state of art education in his massive study of schooling by saying, "the impression I get of the arts programs in the schools studied is that they go little beyond coloring, polishing and playing. . . . What does not come through in our data is much of any indication that the arts were being perceived as central to personal satisfaction in a world rich in art forms, processes and products." L. Chapman (1982, p. *xiii*) calls this state of affairs *Instant Art, Instant Culture*:

> Instant art, like many other instant products in our lives, makes few demands on all who participate in it. It requires minimum skill, little or no knowledge, the least possible effort, and practically no investment of time. Instant art is a sham, but it has become the standard fare American schools offer to most of our young people. It is one manifestation of our national ambivalence about the role of art in public education.

Two somewhat different attitudes reinforce this point of view about art education. One is that art per se is seen as not vital to a youngster's education. Art, in this view, has an ancillary position in the curriculum as a "fun" or therapeutic activity. (See Chapman, 1982; Eisner, 1972, chap. 2.) The second is the view that the visual arts are not properly an "educational" activity—that "the arts, with few exceptions, can be experienced, comprehended, and created with little or no formal education" (Chapman, 1982, p. 4). Talent for the making of art, in this view, is intuitive and God-given; and appreciation is described by the "I know what I like" school of thought. Valuable educational resources are not required.

Although on the whole the arts do not figure prominently in the national reports assessing the condition of education and in recommendations for curricular change, the advocacy for reexamining art education and its place in the instructional program that emerges from these assessments is influential. The College Board's report, *Academic Preparation for College: What Students Need to Know and Be Able to Do*, includes the arts among what it considers the basic academic subjects. Boyer (1983, p. 98) underscores the critical contribution of the arts to education and human experience:

> We recommend that all students study the arts to discover how human beings use nonverbal symbols and communicate not only with words but through music, dance, and the visual arts. . . . Now, more than ever, all people need to see clearly, hear acutely, and feel sensitively through the arts. These skills are no longer just desirable. They are essential if we are to survive together with civility and joy.

Goodlad's (1984, p. 220) conclusions about the importance of art reinforce this view: "To grow up without the opportunity to develop . . . sophistication in arts appreciation is to grow up deprived." As a result of these public admonishments to attend to the arts, many school administrators and teachers are beginning to reassess their notions of a well-rounded education. While acknowledging the importance of language, mathematics, science, and computer literacy, many educators also wish to balance the curriculum by including subjects that nurture creative thought and expression, develop understanding of diverse cultural values, and foster the ability to communicate nonverbally. The discussions generated by these recent studies of schooling give policymakers an opportunity to consider how education in the arts can be made more substantive, rigorous, and intellectually meaningful.

The J. Paul Getty Trust, a private operating foundation, saw these discussions as an opportunity to work with school personnel and the arts communities to improve the quality of arts education.[1] The Trust's commitment to this goal was manifested in 1982 with the creation of the Getty Center for Education in the Arts.[2]

Two important premises guide the activities of the Getty Center. First, because the arts are a repository of culture, study of the arts is a principal means of understanding human experience and transmitting cultural values; a human being is never adequately educated without having studied the arts. Second, if we want to change the way the arts are perceived by the public and taught in the schools, we need a more comprehensive understanding of how to translate theories of art education into practice.

STUDY PREMISE

The perspective adopted by the Getty Center and embraced by this study is that a substantive arts program should help children understand the historical and cultural contexts in which art has been created. It should help them to perceive aesthetic qualities in nature, in the man-made environment, and in works of art. It should provide them with opportunities to create their own works. And it should encourage them to describe, analyze, and interpret works of art. All of these components are necessary to achieve a more comprehensive, rigorous approach to the arts in school.

Appreciating art, making art, and understanding art all require instruction. As with any subject in which formal instruction is necessary, a body of expertise, scholarship, and exemplary works exists that should form the core of study. Education in the visual arts is no exception. It should be approached as a serious subject with a sequential curriculum that balances and integrates instruction in four domains: art history, criticism, studio production, and aesthetics.

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[1] Adapted from Duke, 1984.

[2] The Center is one of several operating entities of the J. Paul Getty Trust. The Trust's other operating entities include: The J. Paul Getty Museum; the Getty Center for the History of Art and the Humanities; the Getty Conservation Institute; the Art History Information Program; the Metropolitan Museum/Getty Program for Art on Film; and the Museum Management Institute.

This perspective about what should constitute an education in the visual arts reflects a viewpoint leading art educators have advocated for the last 20 years. Yet there are few examples today of teaching practices that reflect this perspective. To understand why, one of the first activities the Getty Center undertook was this study of public schools' visual arts education programs.

STUDY PURPOSE

The purpose of this study is to try to answer two major questions. First, what are the factors that generate support for a strong, substantive art education program in a district's curriculum? Second, what factors influence the willingness and ability of school districts and teachers to carry out and maintain a discipline-based art education that strives for balance among the historical, critical, and productive domains of the visual arts? To our knowledge, this research effort is the first attempt to examine public school programs that are trying to provide well-rounded instruction in the visual arts. The Getty selected five educators with experience in evaluating art programs to analyze and develop case reports of the programs chosen for study. The educators selected seven sites for study after a nationwide search. This report presents the case studies of these seven sites.[3]

STUDY DESIGN AND SITE SELECTION

Experts from the fields of art, art education, and education were asked to nominate districts with promising programs attending to art history, art criticism, and art production. In particular the Getty Center was looking for districtwide programs rather than school- or classroom-level programs bearing these attributes. Since that time the thinking of the Getty Center has evolved to include four domains—separating the discipline of aesthetics from that of art history, art criticism, and art production. (Aesthetics means the study of the nature and value of art and its role in society.) However, this study addresses only the three domains; it did not systematically examine whether students in classrooms were exposed to aesthetics.

Rand Corporation personnel contacted and interviewed over 100 experts in state departments of education, universities, art and art education organizations, and local school districts across the country and collected program materials from school districts nominated as promising by the experts. For the most part, these program materials consisted of art curriculum guides, statements of philosophical approach, and descriptions of special components, such as joint museum-school programs. The five case study researchers reviewed these program materials, looking for evidence of the three domains, an approach to art education that was compatible with the Getty Center's perspective, and special programs that might inform certain aspects of art education in particular. The goal was to select four sites for in-depth study, representing a cross-section in terms of district size, socioeconomic and ethnic makeup of the community, and geographical location.

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[3] The Getty Center also contracted with analysts at The Rand Corporation to undertake a study of change and development across the programs selected for study. This cross-site analysis aims to identify and elaborate the similarities and differences among the programs at these seven sites and to assess particular factors associated with sustaining art education programs in view of declining enrollments, shrinking budgets, and the continuing emphasis on basic reading and computational skills. This analysis can be found in Vol. I of this series (Milbrey Wallin McLaughlin and Margaret A. Thomas, *Art History, Art Criticism, and Art Production: An Examination of Art Education in Selected School Districts, Vol. I. Comparing the Process of Change Across Districts*, The Rand Corporation, R-3161/1-JPG, December 1984).

From the nominations and review of program materials, the case study researchers selected 12 school districts for preliminary site visits. One or two case study researchers visited each site for one to two days. During these visits, the researchers interviewed art and other central office administrators concerning their art program, observed art classes, and spoke with art teachers in the schools. The purpose of these site visits was to determine how much each site attended to the three domains and could contribute to the field's understanding of the factors that constrain and enhance comprehensive instruction in visual arts education.

Ultimately, the Getty Trust chose seven diverse sites for the study. These seven sites were selected not necessarily because their art education programs were judged exemplary, but because there was evidence that each one was attempting to develop and carry out districtwide art education programs that encompassed the three domains. The extent to which these sites are more or less successful at accomplishing their goals for art education forms the basis for this study.

The seven sites range from blue collar suburbia to an urban inner city and are located in California, Illinois, Minnesota, New York, Ohio, Virginia, and Wisconsin. The school districts range in size from 3100 to 85,000 students, and from 6 to 142 schools; they use generalist or specialist teachers, or a combination of both, to teach art.

DATA COLLECTION AND ANALYSIS

The five case study researchers were assigned to the seven sites based on the size of the school districts and the complexity of their art education program, and upon the proximity of the sites to the researchers' home base. Researchers collected data on the district's art education program, its place in the district curriculum, and the factors that contributed to its development and should affect its future development at each of the seven sites over an 18-month period covering at least one full academic year. The five researchers spoke with past and present art supervisors and central office art specialists; district superintendents, and other district administrators under whose aegis the programs were fostered and supported; school board members; the classroom teachers responsible for art in each district; and other teachers whose classes intersected with the districts' art classes, students, parents, and community members interested and engaged in art education in the schools.[4] The researchers observed instruction in the classroom and in other locations such as museums and shopping centers. They attended art shows and curriculum and planning meetings, and toured both the school and larger community facilities available to and used by the districts' art education programs.

From the data collected during these site visits, the researchers developed case reports, the purpose of which is to convey an in-depth picture of the art education program at each site and the context in which it operates. Each case study reflects the distinctive features of the school district and its art program. Moreover, each case study derives depth from the varied perspectives and concerns of the researchers.[5] Marjorie Wilson's study emphasizes the social processes and human networks that constitute the art curriculum. Michael Day brings rich references to aesthetic theory to his observations, providing a philosophical context for all the studies. Elliot Eisner situates the art curriculum within the rest of the school curriculum as well as within national educational priorities and ideologies. Robert Stake subordinates description to portrayal. His text emphasizes the presentational rather than the representational capacity of art by bringing the rhythms of conversation, photographs, and the presence of things and events into the text that evaluates them. Brent Wilson uses survey data to describe the attitudes toward art and responses to art education held by participating teachers and students.

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[4] Depending on district size and the program complexity, the five art education researchers spent between 20 and 75 days collecting data at each of their sites.

[5] Madeline Grumet provided this assessment of the perspectives and concerns reflected in the case studies.

SUMMARY

Despite the rich variety and the unique presentational styles that characterize the case studies, as the reader takes a journey through these cases, common themes and issues emerge and persist across sites.

The journey begins in Whitehall, Ohio, where art education is a tradition. There a determined staff of elementary and junior high art teachers are developing a comprehensive art education program encompassing the three domains. Throughout this developmental process, the art teachers serve as vocal advocates for the program, keeping art at the forefront of the school and district administration's and the community's agenda. Some important themes that surface in this case report are the relationships between university and school and between the theorist and practitioner.

These themes surface again in the Hopkins, Minnesota, case study. Unlike Whitehall, where art education is a tradition, the Hopkins story is of a school district's attempt to design a new K-12 discipline-based art education program.[6] Here we see an art program that encompasses the three domains being implemented by elementary classroom teachers, who are supported by a prescriptive program of art instruction, an itinerant elementary art specialist, and a program of mandatory in-service training. Besides the importance of the theorist-practitioner relationship, some important themes emerging from the Hopkins case include the changing role of the elementary art specialist to curriculum implementor and support professional, the importance of central office commitment to art education, and the perceived conflict at the secondary level between the role of the artist and of the classroom teacher confronted with a curriculum.

Yet another model of using elementary classroom teachers to deliver a prescribed art curriculum is portrayed in the Palo Alto, California, case report. It provides an example of a program that has potential in a community where individuals with a background in art and art education reside and are willing to teach part-time. Lay community artists are trained by the district's Art Consultant to serve as demonstrators and modelers and, in turn, trainers of the elementary classroom teacher. At the secondary level, the Palo Alto case once again shows the contradiction between the role of artist and teacher. And, as in Whitehall, the Palo Alto case demonstrates the critical role of the art advocate who in this case, as the district Art Consultant, was able to keep art highly visible in a system that values basic skills.

In Decatur and Champaign, Illinois, we see yet another model of the lay community's involvement with school art programs in an educational environment where the emphasis is on the basics and testing. In this case, the source of the effort to upgrade the art program is in the community. Project HEART, an outside agency, serves the role of both service center and staff development specialists for volunteer teachers within the school system who wish to learn a new approach to the teaching of the visual and performing arts. Project HEART staff, together with a minority of committed volunteer school staff in these two sites, are attempting to develop a conceptual approach to art that embodies the three domains. In this attempt the importance of the theorist-practitioner relationship is again demonstrated.

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[6] For this study, discipline-based art education means to center art education content on three areas of study inherent in the discipline of art: art production, art history, and art criticism. Its aim is to enable all youngsters, whatever their innate abilities, to acquire the skills, knowledge, and attitudes appropriate for making or encountering works of art as an educated adult.

Similar to many of the other study sites, Brooklyn District 15 emphasizes the basics. Nevertheless, there is an immersion in art throughout the system because of the cultural influences of New York City, the efforts of the district's Cultural Arts Supervisor as an advocate for the arts, and strong support for the arts by the district's administration. In Brooklyn 15, the district's Art Supervisor worked to instill her vision of art education in each of the district's 25 schools by seeking the designation of at least one classroom teacher at each school as an art cluster teacher, securing outside grants for the program, making possible the utilization of outside resources, and sponsoring art shows that kept art highly visible throughout the community. Conspicuously absent in the Brooklyn case is the theorist-practitioner link and a recognizable curriculum that communicates shared purposes and strategies to the classroom teachers in this highly decentralized district.

The Milwaukee Public Schools case report embodies many of the themes that have been expressed in the other case reports and, in particular, Brooklyn. Milwaukee, too, has a long and honored tradition of art education and a wealth of nearby cultural facilities. It also contains an articulate arts advocate who is able to secure and utilize outside resources for art education. The Milwaukee district emphasizes basic skills, but there is strong support for art at the administrative level. Unlike Brooklyn, Milwaukee has a sequential and shared curriculum that provides the framework through which the program's goals and concepts are communicated to the many classroom and specialist teachers in the system who are responsible for art education. And in so doing it provides the framework for confidently continuing the district's art education program.

The Virginia Beach case study is another example of a school system that has in place the structure by which its art education program can become self-perpetuating. Virginia Beach has a highly articulated art curriculum with a support structure that ensures its continued review and revitalization. Art specialists provide art education in Virginia Beach. This specialist mode, together with review procedures, supports an integrated, carefully sequenced K-12 discipline-based art education curriculum. Throughout Virginia Beach there is a strong adherence to a common art curriculum and to the belief that art is a discipline, with academic status equal to all the other educational disciplines.

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Part I

THEORY INTO PRACTICE
The Whitehall Story

Marjorie Wilson
Art Education Consultant

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1. ORIGINS

> Marco Polo describes a bridge, stone by stone.
>
> "But which is the stone that supports the bridge?" Kublai Khan asks.
>
> "The bridge is not supported by one stone or another,"
> Marco answers, "but by the line of the arch that they form."
>
> Kublai Khan remains silent, reflecting. Then he adds:
> "Why do you speak to me of stones? It is only the arch that matters to me."
>
> Polo answers: "Without stones there is no arch."[1]

Whitehall, Ohio, is a small community south and east of the city of Columbus. My guide informs me that the area is considered to be the paradigm American consumer community, a marketing research center for the midwest, and serves as a testing ground for fast food of all kinds. The first shopping mall in the country lies close to the northern edge of Whitehall.

The blue-collar community itself, tucked behind and between used car lots and shopping centers, consists mostly of rows of nearly identical houses.

The schools—four elementary schools with populations that range from approximately 700 in the largest to 300 in the smallest, a junior high, and a high school—are also typical of a middle-American school architecture. The low brick buildings open to reveal mazelike corridors with slick, institution-grey floors and tile walls, displaying a succession of duplicate doors leading to duplicate rooms, the austerity broken only by some bright decoration, the sign of a child's presence, written papers hanging on the walls, and children's artwork.

An article in *Columbus Monthly* states:

> Whitehall may be Franklin County's prototypical blue-collar high school. Only about 20 percent of the graduates go on to four-year colleges, another 10 percent or so to technical programs. For the rest Whitehall High School may be the final step in the educational process.[2]

The article also puts the median household income for Whitehall at $18,087, and reports that the district "has more than its share of unemployment." According to one of the teachers who came to the district 12 years ago, the population was almost entirely white at that time. Now, however, there is a small percentage of Orientals and an even smaller percentage of Blacks.

What, then, is there about the homogeneous, typically blue-collar, uncosmopolitan, middle-America community of Whitehall that would single it out from other more affluent, culturally aware communities across the country for its art program?

Just as Marco Polo, in Italo Calvino's mythical traverse of Kublai Khan's empire, *Invisible Cities*, found it essential to describe a bridge in terms of individual stones, without which "there is no [supporting] arch," so it is necessary to describe the art program [bridge] in the Whitehall City Schools not only in terms of its curriculum [arch], but of the multiplicity of elements [stones] from which its form and strength derive. Energy, enthusiasm, and commitment, as well as encouragement, support, tradition, and roots, are building blocks of the firm foundation upon which the program stands.

---

[1] Excerpted from *Invisible Cities*, by Italo Calvino, copyright © 1972 by Guilio Einaudi Editore s.p.a.: translation copyright © 1974 by Harcourt Brace Jovanovich, Inc. Reprinted by permission of Harcourt Brace Jovanovich, Inc.

[2] H. Cook, Jr., S. Helms, and J. Osborne, "Rating the Suburban Schools," *Columbus Monthly*, April 1983, pp. 58–64, 92–106.

TRADITION

When Robert Zimpfer assumed the post of Superintendent of the Whitehall City Schools early in 1982, he was greeted by two large yellow, red, and blue billboards (the space had been donated to the Whitehall Education Association), one on the north side of Whitehall, one on the south. The first, designed by an Etna Road Elementary School fourth grader, read: "GET HOOKED ON A GOOD EDUCATION"; and the second, adapted by Jan Plank from an earlier billboard designed by a fifth grader at Beechwood, read: "WELCOME TO WHITEHALL MR. ZIMPFER, SUPERINTENDENT, WHITEHALL CITY SCHOOLS." The billboards were not only a sign of welcome from the students and faculty, but also a sign that art was alive and well in the Whitehall schools, and a force to be reckoned with.

At that time the district employed four elementary art specialists, one junior high and two high school art teachers. For a small district whose more affluent neighbors—including a majority of Columbus schools—had few art teachers, it was unusual to find an art teacher in each of the elementary schools, and to find, as well, that when one of the teachers left to get married, Jan Plank was asked to interview a replacement art teacher. Each art teacher had an art room, and the typical schedule called for her to teach the fifth and sixth grades for two 40-minute periods, or 80 minutes a week, and grades one through four for an hour a week. In one school art was taught to developmentally handicapped students for 45 minutes per week. In addition, art was taught to five EACH (*E*nrichment and *A*cceleration for *CH*ildren) classes of specially selected gifted children, one at each elementary school and one at the junior high school. Two of the art teachers, one elementary and one junior high, also taught an art and music appreciation class in conjunction with the music teacher in their individual schools. Whitehall had had art and other specialist teachers for as long as anyone could remember (at least 27 years), and at a time when more affluent neighboring communities had none.[3]

To what could this emphasis be attributed? Was some early superintendent, perhaps, particularly attuned to art and other specializations? According to one of the teachers, who has the longest tenure in the school district, art is something that has "always been part of the Whitehall position," and each succeeding administrator simply "inherited it." Because of this, she felt that the various administrators and principals, in her 16 years as an art teacher in the district, had always supported the program. Even when Mr. Zimpfer was reportedly hired because of his back-to-basics philosophy, she had not felt threatened.

Superintendent Zimpfer's secretary agreed with the inheritance hypothesis, adding that her own children, the eldest of whom was 36, had attended Whitehall schools and had taken art classes with an art specialist starting in the first grade—"we always had very good art teachers." This secretary had seen the program expand under Zimpfer's predecessor, Mr. Johnson, adding another art teacher to the high school ten years or so ago; but she speculated that the expansion might have been because of an enlarged enrollment. Certainly, at that time, when it was the norm to employ art teachers at the elementary level, Whitehall was running with the pack. But times have changed. Etna Road Elementary, a school that once accommodated 1400 children and was compelled to add an annex, has torn down those accessory buildings, and now houses less than half the number of students. Unemployment and inflation are up; enrollment and funding for special programs are down.

In the spring of 1983, Superintendent Zimpfer, faced with the problems of funding and dwindling enrollment plaguing most school districts at this time, was forced to non-renew the recently hired art teacher in the smallest of the elementary buildings for the school year 1983–1984. But because of the commitment to the art program of both the board and the administration, to assure that the 300 children at Robinwood Elementary would still be able to engage in art activities with an art specialist, they cut back on the amount of time for art in the other three schools so that the classes could be covered by the remaining specialists. Although other art teachers, especially those who faced the prospect of travelling, saw this as a step backward, the art teacher was only one of several teachers to be cut from that school, and further prospects of redistributing the Robinwood students among the three larger schools would conceivably restore art to its former preferred status.

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[3] For more information about the Whitehall art program, contact Superintendent Robert Zimpfer, Whitehall City School District, 625 South Yearling, Whitehall, Ohio 43213.

The teachers had been informed by an administrator that such cuts from the areas of art, music, and physical education had been on the drawing board for three years, but because of the work of Elizabeth Katz and Jan Plank and the recognition they had brought to the district, these measures had been put off.

At the same time at which these cutback measures were taking place, a local newspaper article pointed out with pride:

> Whitehall is one of the few systems in central Ohio that still maintains art, music, and physical education programs utilizing specialized teachers in the elementary schools. All elementary students meet in each special area at least once a week.

Long before it was popular to maintain art, music, and physical education programs utilizing specialized teachers in the elementary schools, Whitehall had them, and they have continued to exist, weathering the demise of similar programs in the face of economic pressures and school population decline. But the Whitehall art program cannot be simply attributed to habit or tradition—its energy extends not only to teachers, parents, and students, but to principals, the superintendent, the board of education, the art supervisor for the state of Ohio, members of the Ohio State University faculty, some 32 inquiring school districts from one coast of the United States to the other, and from South America to Canada.

Indeed, it is enthusiasm for, commitment to, and promotion of the curriculum that is both the source of the energy and the body through which the energy is transmitted. Arthur Efland of Ohio State University accounts for the Whitehall phenomenon in this way:

> The curriculum is a political instrument; when a school district endorses the curriculum, then they have to support it. *But teachers have to promote it.*

The effects of the promotion by the district's art teachers, and in particular Elizabeth Katz and Jan Plank, cannot be taken lightly; without this momentum, the entire curriculum would crumble, just as "without stones, there is no arch."

NEW LIFE

In building curricula, as in building bridges, the construction arises from a need or a desire to traverse from one place to another, from one time to another, for a connection, a union, a bond, or for progress, a new life. In this case, the key to the renewal and revitalization of the Whitehall art program is held by Austin Peale, the now-retired assistant superintendent in charge of curriculum. In 1976, he propitiously encouraged the art teachers to develop a program. The previous year, Jan Plank, a graduate of Indiana University, young, energetic, and enthusiastic, arrived at Beechwood Elementary School and felt that above all, Whitehall needed to build an art program. She was disappointed that they were not unified as a department: "I felt that I was the one who was off the track." Peale's motives have variously been explained: by Elizabeth Katz, the junior high school art teacher, that "Times were rapidly approaching for our program where funds were going to be cut unless we could better justify what we were doing"; by Peale's secretary, "Everybody had to have a curriculum"; by the superintendent's secretary, "Each program in each school was [autonomous]. . . . Perhaps he wanted to tie the program together. . . . He needed more cooperation among the teachers. Also there were some teachers who had been there for a long time, and perhaps he felt that they needed to bend with the times." But whatever his motives, he set into motion a movement that involved every teacher at the elementary and junior high school levels—in varying degree and kind—to be on the track, and Jan Plank and Elizabeth Katz were in the forefront.

As secretary to the superintendent for 27 years, Grace Ducey has been in a position to see a great many changes not only in terms of personnel but philosophy and policy as well. She says, "It [art] has always been there, and it has always been a good program but . . . the *quality* of the program has improved over the past few years." Her gauge of quality: community support for the program; more public exposure—newspaper coverage, programs for the public to attend; displays at the administration building; art shows accompanied by musical performances in conjunction with board meetings; and the letters that continually cross Superintendent Zimpfer's desk requesting copies of the Whitehall curriculum.

As a result of the initial meeting with Austin Peale, some other very important things happened, not the least of which was the conception and subsequent formalized documentation of the program, henceforth known as "the curriculum."

2. THE CURRICULUM

The Whitehall, Ohio, curriculum is embodied in a neat, attractively designed, ever-present plexiglass box. Designed for openness and flexibility, the cards upon which the encounters, or lessons, have been printed can be arranged and rearranged. An ongoing project, of approximately six years' duration, the solid base upon which the curriculum purports to rest is a document entitled *Planning Art Education in the Middle/Secondary Schools of Ohio.*[4]

The body of the Whitehall curriculum, however, is merely a decorative box filled with cards. It is the spirit that makes this particular curriculum unique rather than the body or even the model from which it was derived.

In order to understand the spirit of the curriculum, it is not only necessary to trace its conception and birth, but to look at life and practice both "before the curriculum" and "after."

THE BEGINNINGS

One would have to characterize the start of the curriculum, and even the reasons for it, as hardly momentous. It began with Austin Peale. He started the teachers thinking about ways in which they might become more visible and ways of working together as a group; Elizabeth Katz recalls that she was particularly concerned with the idea of devising a document as justification for the continued existence of the art program. Jan Plank, too, had been disturbed that the district had no written curriculum. After a year of faltering attempts, it was only natural that Elizabeth Katz sought the assistance of Jerry Tollifson at the Ohio Department of Education, particularly as he had been her junior high school art teacher (and her art-teacher-as-model). Tollifson was a graduate of Ohio State University and a student of Manuel Barkan, whose theories of the troika of art studio, art history, and art criticism were the basis for *Planning Art Education in the Middle/Secondary Schools of Ohio.* As art supervisor for the state of Ohio, Tollifson was also heavily involved in the development and production of the Ohio guide. He recalls that the teachers were enthusiastic and not only "bought into" the idea of such a curriculum, but they immediately proceeded to design and produce their own curriculum package.

At this point one needs to ask several questions:

1. What did the Whitehall teachers "buy," the packaging or the concepts of the Ohio guide?

2. Of all the districts in the state to whom Tollifson had made the same presentation, why was Whitehall one of the few to accept the Ohio concept? Was there something in the education of the teachers that caused them to accept the concepts? Was it the early student/teacher relationship between Elizabeth Katz and Tollifson? Were they simply ready to change their present practice?

3. How has Whitehall been able to maintain the support, financial and otherwise, of principals, the board of education, and the superintendent in the face of rising costs and dwindling enrollments?

4. Why is the Whitehall curriculum seen as important, both throughout the state and nationally?

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[4] A. Efland, State of Ohio Department of Education, 1977.

PACKAGE VS. CONCEPTS

According to Jerry Tollifson, his first meeting with the Whitehall teachers consisted of a description of the major parts of the structure theory, but what seemed to click with the teachers was the idea of using cards so that individual teachers could organize them to suit their own needs. Elizabeth Katz indicated that it was the package that they had bought initially:

> The packaging was exciting . . . the idea also that the curriculum could take other forms [than a bound document]. I was intrigued that there were novel ways to approach it; we had been bogged down with the old way. Teachers could retain their personal styles; it protected the individual.

So ironically it was the package, the box and cards, presented to the board a month later that brought the funding that enabled the teachers to further develop the curriculum.

The early package, according to Elizabeth Katz, started out as an elaborate "how to," that Tollifson thought was oriented too much toward studio. He suggested that they include more history and criticism. Jan Plank believes that this was the only way they could have begun the task of incorporating art history and criticism in their practice. She felt that the Ohio guide was too overwhelming for the average art teacher, just as she felt that if she was teaching history and criticism in her elementary classes, "I had better not tell anybody."

> I knew if we focused on history and criticism, we would have lost many of the seven teachers, so we had to start with what they were comfortable with, which was the studio . . . and then my hope was that eventually we would be able to move to [parity].

At this time, too, Ed Houston, who had recently come from the high school principalship to the position of assistant superintendent, requested that the art teachers write a course of study to meet new state requirements. But, as Tollifson recalls, "They thought that was what they had." Only then did the teachers begin to develop their own goals and objectives. It has been an evolving process that has seen at least three major revisions and, with the growth of the teachers' understanding and knowledge, continues to expand and develop. Although Jan Plank feels that this process may have temporarily put a halt to the more creative writing that was being generated, it involved more teachers and made them more aware of what they were doing, what they should be doing, and why.

THE PROCESS

Upon the presentation of the package, the board voted to provide the funds for after-school and summer workshops, during which all of the art teachers would be involved in writing the curriculum. The high school teachers' participation extended only as far as the design of the plexiglass box and the cards upon which the lessons had been printed. But the other teachers approached the task with varying degrees of attention. Jan Plank and Elizabeth Katz took the lead and the others considered the curriculum to be Jan Plank and Elizabeth Katz's baby, but the content of the cards reflects favorite lessons of each of the teachers involved.

Even after several years, however, the cards still bear a greater resemblance to the early prototype than to the Ohio model. In many of the art classes, there is some evidence that the teachers have assimilated the theory in their practice, but not in the written materials, except in a superficial and supplementary manner.

The teachers now have a sense that the materials developed in the past year—but remaining, due to the state and country-hopping proselytizing activities of Whitehall's active ambassadors, either handwritten on cards, on scratch paper in collected notes, or in a conceptual state—are by far the most valuable and reflective of the utilization of history, criticism, and studio. Elizabeth Katz believes that these new materials reflect "a leap in thinking" and that most of what stands as the curriculum was written before they knew the theory, or reflects at the very most an incomplete understanding of the theories. Jan Plank would like to take a year off and simply write all of the newer ideas on cards, and go through the existing cards to do some weeding out. Although the curriculum is not yet what the teachers hope that it could be, the curriculum was submitted for award consideration to the same NAEA committee that was judging its parent document, the Ohio guide. Although Whitehall's curriculum did not win an NAEA award, the importance of the curriculum lies in those things the committee could not see. In the case of Whitehall, at least, it is not the physical materials—the box, the cards, or even written documentation—that make up the curriculum. Jan Plank says, "It's not the package; it's not the curriculum. It's a group of people motivating other people." In addition to organizing the art department, helping it to gain strength and momentum, the curriculum gave the teachers the opportunity to develop other programs, such as the EACH program; to earn the support of the community and the administration; to share ideas with teachers throughout the country; to grow and develop; and, most importantly, to better serve the children that they teach.

WHY WHITEHALL?

As art supervisor for the state of Ohio, Jerry Tollifson had presented the same materials to many school districts within the state; why did Whitehall choose to run with the ball? Austin Peale's request was seen in retrospect by the teachers as nonthreatening, almost benevolent, and surely not reason enough to grasp at the first curriculum straw proffered. But it was a very special straw. The Ohio Guide satisfied Jan Plank's proclivity toward art history and her desire for a unified department, and offered her the substance she required in her teaching; it "reinforced my thinking . . . gave me the opportunity to do what I had always done." But had Elizabeth Katz not been appointed chair, or felt a need for a written document in addition to other public relations activities, or recognized Jerry Tollifson's name on the Ohio document that had been sent to the school district and proceeded to contact him, there might not now be a Whitehall story worth telling. And very important to that story is the early student/teacher relationship between Elizabeth Katz and Tollifson. Efland speculated about the Whitehall teachers' ready acceptance of the Ohio guide:

> The Secondary guide was a hard piece of theory for most teachers to swallow. . . . I don't know what there was about it that grabbed them. It really turned them on. It's always a problem of ownership. What makes a particular teacher sense that, "Yeah. I own this; I can make it work for me. I like those ideas and they mean something for me." And I don't know what they saw in it. Maybe it was Jerry.

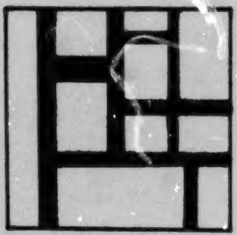
From the time that she had entered college, Elizabeth Katz had wanted to be an art teacher, "and that began with Jerry. . . . There was something that [Jerry] did in the classroom [he was dynamic] that drove [the desire to teach] home to me." When the teachers showed the first prototype to Tollifson, he was delighted, and Elizabeth took pleasure in his pleasure. She feels, "We would not be anywhere without Jerry."

No less important to the Whitehall story than Elizabeth Katz's motivation for ownership is Jan Plank's own persona. She had always been drawn by the energy and excitement that is generated around certain people; a self-described gutsy opportunist, she had been anxious to grade 3

encounter SHAPE

activity

MONDRIAN DESIGNS



Present and discuss slides of artwork by Mondrian. What types of shapes does he use to create his pictures? How are these shapes created? (By use of lines) Discuss with the class how the intersecting and connecting lines form these shapes. How does color or lack of color affect the shapes? Do some of the shapes appear to be more important than others? What if all of the shapes were exactly alike?

The student will create a "Mondrian" picture using black strips of construction paper for lines. Move the strips over the drawing paper until rectangles or squares are formed in a pleasing design. The strips should form large and small shapes. Some of the strips may be cut to form certain shapes within the design. Glue the strips to the drawing paper after the design is complete.

focus ELEMENTS OF DESIGN

Use several colors of crayon to color selected shapes within the design. The colored shapes should balance the composition.

resources · materials

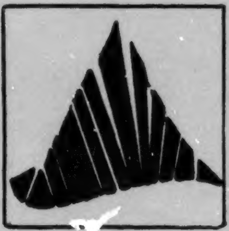
Slides of art by Mondrian
12 x 18 White drawing paper
Black strips of construction paper (in ¼" widths)
Crayons
Glue
Scissors

grade 3,4,5

encounter SPACE

activity

SEPARATION OF SPACE



This project is a challenge for students to deal with the amount of negative space an object can possess when fragmented. The class will also be aware of how negative space can create a sense of motion in design.

Give each student a large paper geometric shape or a shape that suggests a realistic object. Ask the class to analyze the shape and decide how to separate the form with scissors.

After the shape has been fragmented, the student should glue the paper pieces to a sheet of paper of contrasting color. Some of the pieces should be close together and some should be farther apart to create a sense of motion. The negative space between the pieces should allow the viewer's eye to move across the shape.

Variation:

After completion of the design, use crayons, markers of pencils to apply lines, shapes and textures to the negative spaces.

focus COMPOSITION

resources · materials

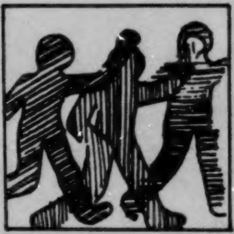
Various paper shapes
Construction paper (contrasting colors)
Scissors
Glue
Crayons, markers or pencils

grade 4,5,6

encounter LINE

activity

OP-ART ACTION FIGURES



Begin the activity by discussing optical art, its properties and how it effects the eye. Use slides or books to illustrate to the class how decieving optical lines can be. Why do the lines appear to move? Why does one line appear shorter and another seem to be longer? Allow the students to look up the word "illusion" in the dictionary and discuss its meaning and how it applies to the visuals. Review the line directions (horizontal, vertical, diagonal).

Have the students begin their artwork by selecting a person in motion from a sport or fashion magazine. Cut the contour of the person out with scissors. Place the figure on the white drawing paper and trace its outline with a barely visable pencil line. Repeat this process across the paper by overlapping the figure. This will also create a sense of movement.

focus

ELEMENTS OF DESIGN

Using a fine-tip marker, draw vertical lines within one figure without allowing them to overlap. In the next figure repeat the process using horizontal lines, then diagonal lines. Each figure should be filled with one of the line directions. A piece of cardboard or ruler may be used to maintain straight lines.

Then divide the background into large shapes. Fill the interior of those shapes with vertical, horizontal or diagonal lines also. Erase the pencil lines.

resources · materials

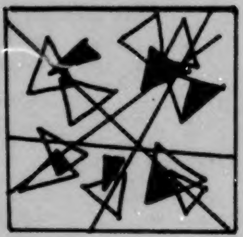
Sport or fashion magazines
Scissors
Black fine-tip marker
Pencil
Ruler or straight edged cardboard
Optical Illusion visuals

grade 5,6

encounter LINE

activity

SHISHKEBAB SHAPES



Present several slides of painting by Vassily Kandinsky. Discuss the type of shapes he used in his design. How does he balance his composition with the shapes? What important role does the use of line play in his work? What kinds of lines are used? Discuss his use of informal balance and use of negative space. Have the class observe his use of overlapping shapes. Why does Kandinsky use black lines in his compositions?

The students should each select one geometric shape for their composition. Using a drawing pencil and 9 x 12 drawing paper, they should draw a variety of sizes of that one shape. Stress arranging that composition in an informal balance, but one that is pleasing to the eye. Many of the shapes should be overlapped. Then, using a ruler "skewer" the shapes with a drawn line. Several lines must be used to pierce all of the shapes in a shishkebab fashion.

Use india ink and pen or black fine marker to trace over the entire design. Color in areas of the shapes with marker, crayon or pencil. Complete the project by cutting out the design (leave a small margin of white paper around the lines and shape) and glueing it to a sheet of black 9 x 12 paper.

Variation: Limit the color to one or two shades but allow a variety of mediums to be used.

focus

ELEMENTS OF DESIGN

resources · materials

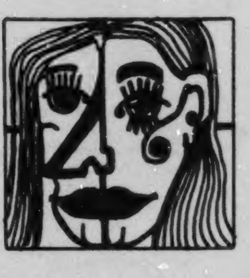
9 x 12 White drawing paper
9 x 12 Black construction paper
Pencils, markers, crayons
Scissors and glue
Rulers
Kandinsky slides

grade 5,6

encounter TEMPRA PAINTING

activity

PICASSO PORTRAIT SCULPTURE



The students are introduced to distortion of the face and figure by the work of Pablo Picasso and his cubist style. Discuss with the class why Picasso distorts and shifts the planes of the face. Is he expressing a feeling or an emotion through the use of lines, shapes and colors? How does Picasso use color to express an emotion?

Give each student a piece of 12 x 18 cardboard (with four slits...one on each side) on which to paint their cubist portrait. The students use tempra paint and a ruler to present all viewpoints of the face in the frontal pose. They should use contrasting colors to create planes within the face. Masking tape may be used to keep a straight edge. They may paint the back of their portrait black.

When the cubist portraits are completed and dry, coat each one with polymer. Then create one large assemblage by hooking the slits together, taking time to balance the sculpture.

focus PAINTING

resources · materials

Tempra paint and brushes
Masking tape
Rulers
12 x 18 cardboard with four slits
Polymer
Slides and visuals on works of Pablo Picasso

participate in the making of an art education film in college, even though she was appalled at the artsy craftsy content. It was not simply a matter of seeking the limelight, but being where the action was, helping to instigate it, being a part of it. She had always been impressed by people who were highly motivated, who truly enjoyed what they were doing. In addition to the curriculum's satisfying her needs as a teacher, Jan Plank surely sensed in Jerry Tollifson the kind of highly motivated individual whom she had always admired. She recalls, "Jerry intervened at a time that was very crucial; here was this gentleman from the State Department saying: 'If you're going to do something worthwhile, you've got to include [history and criticism].' Everybody else accepted it as gospel from him." So, perhaps, Efland's speculation about Tollifson's creating the impulse for the Whitehall adoption of the Ohio materials was close to the truth. Indeed, to the teachers, he was mentor, teacher, model; he was guide, critic, and benefactor.

The ownership about which Efland spoke may also have some bearing on the degree to which the curriculum is or is not imposed upon the teachers from the outside. He continues:

> The last people who need the curriculum [are] the teachers. After a few years, they can pretty much go on doing one lesson after another . . . pretty much without consulting the curriculum. But when they work on the curriculum themselves a different sense of ownership develops, and suddenly options open up that they may not be aware of. But it can only happen through working on it. That is, if a supervisor [an unlikely situation] had come and said, "This is a curriculum; do from page 23." . . . The sense that they own it, can control it, make choices around it. . . . It becomes a usable tool.

Another theory of Efland's about the successful implementation of the Whitehall program has to do with charisma.

> I'd like to say that it was the intellectual structure and the coherence of ideas that I put together, but I think the thing that makes their program work is a kind of charisma. Obviously the ideas provided something for them. It answered some need that they perceived; it gave them a focal point . . . channeled some of their energies. But the fact that they had the energy and utilized it in this direction is a tribute to them . . . makes this program stand out.

We might, then, attribute the adoption of Barkan's concept of the troika of art history, art criticism, and studio by the Whitehall teachers, not only to the ideas themselves, but also to Tollifson, the person who presented those ideas to them; to the personalities and energies of the teachers; and to the feeling of each teacher that he or she had a personal stake in the curriculum.

EFFECTS

Before the Whitehall teachers began the task of curriculum writing, the professional lives of four of the teachers remaining of the original group were quite different. Two had been teaching in Whitehall for 12 and 16 years, had collaborated on several art history projects together, had taken students to museums, had participated in "Artists in the School" programs, and were generally content in their respective schools; Elizabeth Katz had been at the junior high school for almost eight years. She describes it as a time of frustration, disorganization, confusion; she felt uncomfortable and often ill-prepared and cheated by her college preparation. She also needed contact with other art people. She felt isolated from the rest of the school, "a free period." "Administrators did not understand [art people]; there was no patronage of art shows beyond the principal (who was required to be in the building), no thought of funding."

Jan Plank, new to the district, felt in speaking to other teachers that she was the one that was off the track, and that if she was teaching art history, she had better not tell anyone. If the curriculum project was to do nothing else, it served as a unifying measure, where, as Jan Plank said, "teachers could in-service teachers."

At Jerry Tollifson's invitation, Jan Plank and Elizabeth Katz appeared with him at the state art education conference that first year. They showed their curriculum "box," and made a presentation to the teachers and art supervisors of Ohio. This was the first of many conferences (state and national) and presentations, with Tollifson and without. The exposure that Katz and Plank have received as a result of Tollifson's patronage has kept them continually improving. They believe that the questions and criticisms—"experienced practitioners' critical views of what we have done"—at conferences where presentations have been made have "rounded out [their] own thoughts for the curriculum . . . and [caused them] to go back and rethink." Katz feels that they have benefited greatly from travelling and speaking: "It has directly influenced the way we think and feel and write about what we do."

The other art teachers in the district may at first simply have gone along because of the paid workshops or for some other reason, but the continuing energy, enthusiasm, and excitement had given them a sense that something exciting was happening in their programs. And perhaps even the most recalcitrant of the teachers felt that she might have been missing something. The curriculum, then, became the impetus for new and vital energy on the part of all the teachers; the recognition of the value of the teachers' activities by art educators of note, both in the State of Ohio and nationwide, provided the teachers with the support of principals, superintendent, school board, and community. The publication of an article[5] describing their curriculum has brought inquiries from at least 32 school districts from as far east as Maine and as far west as Utah, and from such diverse places as Saskatchewan, Bahrain, and Peru. The teachers, with such a stake in their baby, continue to set it in the limelight at every opportunity, to inform, to publicize, to teach, and, above all, to see that it grows and flourishes: Indeed, it is the energy generated by and directed toward the dynamic process of curriculum writing and development that continues to charge the teachers, and their own energy and enthusiasm that galvanizes the administration and the board of education to the cause of art in the schools.

Ultimately, it is the student who benefits from this whirlwind of activity. Elizabeth Katz's testimony says it best:

> What I do in the classroom makes sense to me now. The curriculum writing forced me to re-educate myself, to seek [more] formal education, to read, to teach myself, and to *want* to do it . . . and all because I've had to sit down and think concretely about what it is I'm trying to accomplish. It's not enough to like what you do; you must have a passion for it. . . . I'm excited about what I'm doing and I pass that excitement on to the students. I'm hungry. . . . the curriculum writing has opened up the art world to me.

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[5] C. Dorn, "The Arts: A New View from the Tower," *NASSP Curriculum Report: Update on the Arts*, 1982.

3. THE CURRICULUM IN ACTION

Interesting and enlightening though these more sociological and psychological factors relating to curriculum development might be, tracing the sources of the formal Whitehall curriculum may hold the greatest value for the field of art education. Just as symbolic worldmaking begins with worlds at hand,[6] curriculum making begins with curricula at hand. A careful analysis of the process by which these diverse and often contradictory curricula are adopted and adapted, extended, integrated and disintegrated, combined and recombined has the possibility of expanding our understanding of curriculum development and the ways in which art and art teaching change over time.

THE ART CLASSROOMS

Enthusiasm and commitment alone do not guarantee quality in teaching. In our search for quality, we need first to look, not only at *what* is being taught, but also *how* and *how well*, and to begin in the art classrooms. In each of the four elementary and in the junior high school art classrooms, the one prominently displayed constant is the plexiglass box that holds the cards of the written curriculum upon which are printed Whitehall's lesson plans and course of study. Beyond the box, the rooms take on the colorations of their individual inhabitants, the children and the teachers. Nothing about these rooms proclaims: "This is a Whitehall room" and nothing differentiates them from hundreds of other art classrooms in hundreds of other schools. And yet, one or two of the rooms exhibit the unsettling sense of an unresolved dualism. There are displays relating to art historical study and to the uses of art—e.g., a well-conceived and designed bulletin board, "Why People Create" with arrows pointing to "Self-Expression"; "Religion"; "History, Documentation"; "Utility, Useful Items"; and "Ornamentation, Decoration," with appropriate illustrations from the history of art. At the other extreme, there are cute little mass-produced mobiles and animals and figures—e.g., a cross-eyed orange with a tongue sticking out of the slit of a mouth, labelled ORANGE; a bug-eyed worm, labelled GREEN, etc. displayed across the top of the tackboards just beneath the ceiling. The artwork, too, illustrates this same sort of indecision: a drawing lesson working from works of art and a fifth-grade architecture lesson juxtaposed with one window covered with paper birds with cuts and slits that allow the light to shine through. The room was an anomalous amalgam of art, artists, and architecture, with books of information and theory together with how-to books, projects, and visuals.

This particular room possibly best exemplifies the problems that exist with the methods by which the teachers have tried to create a curriculum. First, the teachers bought the idea of the package; then they spent summers developing lessons for the cards, trying to preserve individual integrity and to include their tried-and-true lessons. Thus the practical roots of the Whitehall program go back, possibly as far as the birth of art education itself, and seem to encompass nearly every phase and trend. The course of study and some understanding of the concepts of art history, art criticism, and studio in the Ohio guide came later, and, as teachers attempt to "map onto" familiar routines the newly acquired and not fully assimilated concepts of history and criticism, they do so at the expense of coherence and consequentiality.

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[6] N. Goodman, *Ways of Worldmaking*, Hackett, Indianapolis, 1978.

This dualism permeates teacher classroom efforts. Robert Motherwell[7] writes of the artist "reinventing himself from scratch." Had the Whitehall teachers reinvented themselves from scratch at the outset, as they had the opportunity to do, they would not now be experiencing so many problems.

Because of the small size of the district, there is a sense of community and communication and cooperation among the teachers in sharing insights and ideas. But each teacher, nevertheless, operates independently, discarding outdated or undesirable elements and adding new ideas and practices at will (one foreseen advantage to the loose cards in the "box"). The curriculum continues to grow and develop mainly through the efforts of the teachers, who are continually seeking and incorporating new ideas, but their efforts alone cannot create a unified curriculum. Conversely, ideas become isolated gems, perpetuated, polished, and refined by the originating teacher; but although ideas are shared, other teachers may have neither the interest nor the wherewithal to bring them off, nor is there any obligation for them to do so.

It is ironic that the box that was the real product the Whitehall teachers bought from Jerry Tollifson may now prove to be a liability. The very reason for its adoption, flexibility, has been the primary deterrent to the curriculum's becoming a more effective and useful document. It is difficult to require that a curriculum be, at one and the same time, flexible and sequential, and structured and unstructured.

INSTRUCTIONAL ACTIVITIES: STUDIO

The majority of the studio activities are typical art education fare, not better or worse than most; some are based on sound concepts, many dealing with making art from art (using art historical sources); some are merely artsy-craftsy; others reflect the dualism noted previously.

The problem, once again, can be traced to the way in which the not inconsiderable effort of the teachers was expended on the writing of the curriculum. One of the questions raised earlier in regard to their ready acceptance of the Ohio guide was: "Were the teachers simply ready for a change?" and the answer to that question seems to be "yes and no." Elizabeth Katz and Jan Plank were certainly open and eager for at least a more definite structure, for greater knowledge, and for a positive direction. Other teachers seemed unwilling to give up long held beliefs about the education of children in art, and consequently outmoded or tired, certainly comfortable practices. Manuel Barkan has made a statement that has a great deal of importance to art education and is the essence of the Ohio guide:

> . . . artistic activity anywhere is the same, whether at the *frontier* of art or in a *third-grade* classroom. What an artist does in his studio is of the *same order* as what anybody else does when he is engaged in like activities—*if* he is to achieve understanding. The difference is in degree not in kind.[8]

Barkan's concern was in returning *art* to art education and establishing that there was a particular subject matter to be taught, that it was as important in the field of art education as in mathematics or science to gain an *understanding* of that subject matter, and to do so through the knowledge of the way in which an artist works to create art. The Ohio guide states the following:

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[7] M. Brenson, "Artists Grapple with New Realities," *New York Times: Arts and Leisure*, May 15, 1983, p. 1.

[8] M. Barkan, "Transition in Art Education: Changing Conceptions of Curriculum Content and Teaching," *Art Education*, XV (7), October 1962, p. 14.

The writers of these guidelines make two assumptions about the nature of approaches to study in art:

1. the processes used by artists in making works of art can serve as models for students to use in their artistic activities;
2. the processes used by critics and scholars of art can also serve as models for students to emulate in their encounters with art.[9]

These points are continually stressed through units of instruction that deal with three aspects of the art experience: personal development, artistic heritage, and art in society.

Each unit deals with specific behaviors of artists, art critics, and art historians. For example, artists "have problems in discovering ideas or in searching for visual sources for ideas" is translated into a matrix[10] that reads:

PERSONAL DEVELOPMENT	ARTISTIC HERITAGE	ART IN SOCIETY
Discovering ideas for art in personal experiences	Learning how artists discover ideas in personal experiences	Learning how society expresses values and beliefs in visual forms

In this way the concept of using the artist as a model for the students' artistic activity is carefully and systematically laid out in the document that was described by Jerry Tollifson to the Whitehall teachers on his first visit, and with which they must surely have been familiar. Yet neither the cards that have been written nor the classroom practice reveals an understanding of this major premise.

Basically, the studio classes appear to be learning the traditional skills, the handling of tools and media, the elements and principles of design, and, in some cases, the styles and techniques of particular artists. What is missing is any organization of the subject matter as prescribed in the guide or an understanding on the part of the students—perhaps the teachers as well—of *why* they are engaging in these activities. Even when emulating a style of painting—e.g., Pointillism—children are hard put to explain the reasons. When fourth grade students were asked why *they* were using Pointillism, they replied, "When you get away from it, you can't see the dots," and to the question of why *artists* use Pointillism, "Because people think it looks interesting."

Studio activities received the lion's share of the art education pie when the teachers were asked to cut it up into three pieces, one each for studio, criticism, and history, with equality for history and studio in a few cases, but with criticism cut pitifully thin. In many cases, studio was taught as an isolated entity, and history was also frequently taught in its own right. But when asked whether they either taught history in the service of studio or studio in the service of history, several of the teachers responded positively to both potentialities. But criticism was still an enigma, and in very few instances was criticism taught for the sake of criticism.

The orientation of the art teachers, as is true of most graduates of art education programs, is toward studio activities. College level art history classes do not prepare them for teaching art history to elementary and middle school students; and there are no readily available practical models upon which teachers can draw. Nor are there critical models, other than the ubiquitous "elements and principles of design." So it is not difficult to understand that they are better able to teach studio than either art history or criticism.

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[9] Efland, *Planning Art Education*, p. 41.

[10] Efland, *Planning Art Education*, p. 43.

Because their curriculum guide is embryonic, consists of many cute ideas, and offers no firm guidelines, teachers tend to do basically as they have always done. Most do make a genuine effort to work with the three domains, but that effort often leads to both programs and artrooms that reflect a kind of duality of purpose. Some do continually seek and incorporate new ideas, but the range is great from school to school.

What the explicit curriculum seeks to do is to mirror the Ohio guide from which it derives, so that, although it falls short of the mark, the Whitehall curriculum "sounds like" its more sophisticated progenitor. (It uses the same words, phrases, even concepts.) But it looks like the early prototype, most of which still exists on cards in a plexiglass box. One of the reasons for the disparity between the Whitehall program and the Ohio guide lies in the differences between the theoretician and the practitioner, that without the theoretical knowledge to do so these practitioners have taken upon themselves the charge of translating theory into practice. Elizabeth Katz also recognizes these differences; she feels that the teachers needed lessons that they could just pick up and work with, that their own guide comes across as a watered-down version of the original basically because of an incomplete understanding of the theories.

INSTRUCTIONAL ACTIVITIES: HISTORY AND CRITICISM

In Whitehall, the classroom activity in the historical domain is more consistent and thus more easily portrayed, as teachers are able to use prepackaged slides and filmstrips, books, the "Arts and Man" series of art historical activities, and reproductions. Unfortunately the art historical instruction is too often allowed to deteriorate to the point where students just watch a poorly produced filmstrip. The quality and availability of such visuals as reproductions, filmstrips, and slides appear to be a problem. Although one of the teachers has managed to obtain some quite remarkable reproductions, and although both the superintendent and each of the principals support the art program and set aside money for it so that obtaining art studio supplies seems to present no difficulty to any of the teachers, there is little or no budget for the visual materials necessary for a well-designed program of art history and art criticism.

Like most art programs, Whitehall's art historical study is limited to such luminaries as Leonardo, Michelangelo, Klee, Kandinsky, Picasso, Homer, Wyeth, and the like. The explanation for this unfortunate state of affairs is again related more to the availability of slides, reproductions, and "Arts and Man"—a good and varied art history program for schools featuring an artist a month—than to aesthetic or art educational concerns.

Criticism consists of looking at, writing about, and talking about works of art; but often little distinction is made between what is art history and what is criticism. Many students were seen to enjoy looking at and talking about works of art, and although they used the usual vocabulary: line, shape, color, texture, center of interest, and negative space, they also talked about mood, meaning, and subject matter. One of Jan Plank's fifth grade classes showed that they understood the underlying pathos of Wyeth's *Christina's World* that would certainly have resulted from considerable practice in looking at and interpreting works of art (these are transcriptions from a tape of the students reading papers they had previously written about the work):

> [She] looks like she is crippled. She is far from a spooky looking house and barn. The house looks like it is deserted because it is just plain. It seems there was something in the house at one time . . . but what? The wind is blowing hard like there is something going to happen. The time is about 12 Noon. The house is a mystery to me.
>
> She looks like she wants something but she's scared to get it.
>
> . . . but the house is all torn apart and all her dreams went down the drain and she's all alone crying in the field.
>
> The little girl was thrown off a horse. She hurt her leg. She wants to get to the house so bad but she can't. She pulls and strains, but she cannot get there.
>
> She's trying to get water because she has been travelling for days. She can't make it. She falls, tries to get up but she is just too tired. Finally she falls; all of a sudden she wakes up and all it is is a nightmare.
>
> She's out in the field thinking of her divorced Mom and Dad. Christina's world is very sad.

Although these pieces certainly show more insight into the mood and meaning of Wyeth's work than may be found in a good deal of children's writing about works of art, the teacher appeared to allow anything that the child said to stand without invoking even Wyeth, or art critical analysis. Teachers teach as they were taught in college art history classes, generally surveys in which the memorization of titles and dates was of prime importance. Teachers have few adequate models for the way in which art criticism may be transmitted to elementary or even secondary students, and, consequently, there is little that helps children to learn about either art history or art criticism. In another art classroom, a discussion about the differences in Romantic and Classical paintings becomes a comparison of terribly faded filmstrips, so that a vivid and exciting Turner is described by a student, not unrealistically—given the reproduction—as dull. And *Christina's World* is nearly reduced to the status of the narrative mode of the Picture Study Movement of the early twentieth century or, perhaps, a thematic apperception test.

The results of asking selected students from this one elementary school and the junior high school EACH (gifted) class to respond to and write about works of art were most revealing. It appears that what students are learning may differ measurably from what teachers believe they are teaching. Students are learning to look at works of art; but the indications are that they are not learning *how* to look at works of art, and *what* to look for, and most important, *why*. Moreover, there were no significant differences in the responses to the same work by the two groups. Although the junior high school students have been involved in the program longer, and would be expected to respond differently, the fifth grade students (above) had had more practice in *writing* about works of art.

But here again, neither the model of the art historian nor the art critic is evoked. The matrix in *Planning Art Education*[11] dealing with these two scholarly activities:

1. Art scholars develop ways of perceiving works of art and of describing to others what they see.
2. They also develop ways of arriving at their own interpretations of the meanings they find in works of art.

reads:

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[11] Efland, *Planning Art Education*, p. 43.

PERSONAL DEVELOPMENT	ARTISTIC HERITAGE	ART IN SOCIETY
Perceiving and describing works of art	Learning how critics and historians perceive and describe works of art	Learning how society perceives and recognizes visual images
Interpreting works of art	Learning how critics and historians interpret works of art	Learning how society interprets visual images

In spite of this lack of confluence to the presumed model, the Whitehall art teachers generally hold rather high expectations for the learner. Second graders do research and write reports about art and artists; fifth graders identify architectural elements in a series of photographs of buildings of various periods and styles; and junior high school students engage in a dig that incorporates sophisticated archeological, art historical, and critical concepts.

The one pure instance of the teaching of criticism in Whitehall is the activity from which the museum project grew. Upon their return from the Columbus Museum, the fifth graders were asked to select and to write about one work of art that particularly interested them. The discussion that followed the reading of the students' critical writing focused upon the fact that Whitehall did not possess its own museum or gallery. Students and teacher then deliberated about the steps necessary for the development of a plan to create a (theoretical) museum for the enrichment of the community. And so *The Whitehall Museum Project* was born.

For an entire year the 24 students in one of the fifth grade art classes were involved—with strands that carried over into other classes as well—with the planning and designing of a museum. They alternately played the roles of museum board of directors, city planners, architects, docents, critics, art historians, landscape architects, builders, and public relations persons.

The students entered into the spirit of the project with an enthusiasm that was sustained for the total school year, and into the following year, when, as sixth graders, they kept asking when they would be working on the museums again. And it was the students who decided that the first step would be to choose the paintings before the actual design of the museum could take place. They then began to select works of art. This selection process placed the students in the role of art critic. They not only made judgments about each work considered, but they had to justify their judgments as well. The process involved these steps:

1. Four groups of students were given a different set of ten small reproductions.
2. Each member of the group noted on a form: the name of the work; whether or not they would include it in the final selection; and their reasons—using criteria that had been determined at a previous session.
3. The group then agreed on five of the ten original works to be included in the museum, with each student in the position of having to defend his or her selection.
4. Each *group* then collectively defended its choices to the others until the final selection was made.

Although the choices were necessarily limited to the small reproductions (packets of which are available to art teachers through the national organization), once the museums were under way, students spoke of including murals, tapestries, ceiling paintings, and sculptures, based upon their experiences both in the art classroom and at the Columbus Museum.

Once the selection process was completed, the plans for a museum went full speed ahead. Because this major undertaking was to benefit the entire community, teacher and students saw the necessity to interview community members about their needs and desires concerning such a cultural center in Whitehall. The children began by posing the following questions (which had been predetermined by the class) to family members:

- Have you ever been to an art museum?
- Do you think that the Whitehall community is in need of a museum, or perhaps a gallery?
- What kind of artwork do you like best? What (kinds of works of art) do you think we should have on display in the museum if we should build one?
- Would you support the museum through membership, donations, (participation in) art classes, (attendance at) lectures or fund raisers?

The overwhelmingly positive response to this questionnaire set the project into full swing. The following outline of the *museum development unit* represents seven months of intensive collaboration between students and community:

ACTIVITY I Board of Directors

- students assume the role of Board of Directors of the hypothetical museum
- the Board establishes goals for the solicitation of funds and the hiring of an architect
- a name for the proposed museum is decided upon: Whitehall Museum of Art and Design
- possible sites are examined and analyzed by the Board for accessibility to bus routes, businesses, schools, merchants, etc.
- the Board discusses the cost factors involved in the building of a new structure vs. the renovation of already existing structures, e.g., a former Woolco building.
- paintings and sculptures are selected by the Board

ACTIVITY II Architects

- four groups of architects are hired by the board to submit plans for the proposed museum
- site analysis, using maps of Whitehall, produces four possible locations
- architects examine plans and designs of museums in other cities, e.g., the Guggenheim Museum and the Whitney Museum in New York, the Detroit Museum of Art, the Philadelphia Museum, the Cincinnati Museum, and (coincidentally) the Getty Museum in Malibu, California

- a member of the Fire Museum Committee is invited to speak to the architects about designs and plans in progress for a Fire Museum in the city of Columbus
- architects tape interviews with parents, local merchants, peers, and the general public
- preliminary architectural designs, incorporating data collected from community resources, are completed
- floor plans are submitted by the four groups

ACTIVITY III Public Relations

- various avenues of publicity are examined to publicize the opening of the Whitehall Museum, e.g., cable television, billboards, newspapers, etc.
- brochures from both the Columbus Museum and a variety of museums from other areas of the country are examined and analyzed
- a guest speaker is invited to speak to the class to discuss the preparation of a brochure and to present advertising alternatives
- a brochure is developed for each of the proposed museums
- funds are solicited from community resources for the promotion of the Whitehall Museum

What had begun as a teacher-directed activity soon became a student-directed activity. The teacher's role consisted of making suggestions and giving guidance instead of organizing, directing, etc. Jan Plank says. "That's what made the project exciting for me . . . watching the kids direct one another and come up with exciting [options] for the creation of their museum."

Throughout the entire seven months during which the fifth graders were engaged in these activities, their enthusiasm for the project never flagged, and carried over into the general classroom—it was their own teacher who was the "expert" invited to address the class about the design of a brochure. Enthusiasm extended to the parents and community—one parent was interviewed by his son regarding the necessary plumbing for a building the size of a museum, including lavatories, drinking fountains, etc. Another parent who was involved himself in creating a "fire museum" came to the school and spoke to the class, showing his own plans, and discussing the various steps that had been taken to establish a museum in the community (he also asked the students to act as consultants for the Columbus Fire Museum). The principal, superintendent, and board of education were always informed and interested—and involved when possible.

The students frequently were heard to engage in discussions (sometimes heated) such as this:

> Shouldn't we put one of those lobbies downstairs, too?
>
> Yeah!! How about a sculpture garden? We need one of them outside.
>
> . . . put travelling exhibits in this one area . . .
>
> admission should be 50 cents and 75 cents.
>
> children should be free.
>
> only on weekends.
>
> yeah, children under 12 and senior citizens.

. . . what color are we gonna make the doors?

how about brown?

brown and white, brown and white.

o.k., we're gonna have plants all over the ceiling.

that's pretty nice . . . or like have painting on the ceiling.

o.k., we'll have somebody come in and [paint the ceiling].

o.k., that sounds like a good idea.

where will it be? In the American Art or the travelling art part?

the lobby! It'll be right where you come in.

o.k., in the hallway.

in the lobby; you know like when you open the doors and you come right into the lobby . . .

. . . one or two ceiling paintings in the whole museum.

we're gonna have to fill the building up; where's your restaurant?

right here; we should have drinking fountains in every hall.

yeah, and little benches if you get tired of walking.

when we draw it bigger, we can get all that stuff in.

The groups also discussed the cost of glass for their museum, the advisability of ramps, restaurant cuisine and menus, whether an arcade in a museum would be an asset—to allow parents to view the art without the responsibility of children, "without worrying about the kids"—or a liability—as a distraction for children from the main purpose of the museum, viewing the art. (When it came to a vote, this idea was soundly vetoed.)

Probably the one most remarkable aspect of this project, at least to those teachers who believe that children both want and need a tangible product to take away from the art class, is that the only artwork in which the children engaged during these seven months had been the floor-plan and elevation drawings that were the culminating activity. The real products of the project, however, were cognitive, and are almost numberless. The students not only learned about the history of art, engaged in critical activities with works of art, and dealt with the problems of architects and the commercial artist; the students also gained practical knowledge about such matters as plumbing, publicity, and public relations, economics and engineering. And they thoroughly enjoyed what they were doing, anxiously awaited art class, and sometimes even accosted interested visitors in the hall to share their activities and enthusiasm.

Although this activity could certainly serve as a model for similar activities in other schools in the district, my intuition is that it will remain an isolated instance of a rare experience, and may serve to propel Jan Plank alone on to even more exciting realms of study and activity.

OTHER ART-RELATED ACTIVITIES

Every art teacher uses the resources of the Columbus Museum of Art. Some utilize the docent's program, through which the museum sends a docent to the school to orient the students to the museum and to the collections. The director of the education department of the Columbus Museum reported that Whitehall uses the museum more than any other of the outlying districts; the docents report that the Whitehall students are better informed and more responsive than most; that Whitehall is the only system that asks to sketch in the museum.

"Artists in the Schools," another program provided by the Ohio Arts Council and originally entirely funded by the board of education (the expense is currently shared jointly with the individual school), generally entails demonstrations by artists and craftspeople, performing groups, and some hands-on experiences. One school was chosen initially as a pilot for this program some years ago, and it continues to function as the program's key school. The art teacher serves yearly as organizer and facilitator for the school, wherein every classroom devotes an entire week to these visiting artists. Other teachers and schools use the program on a more limited basis. In addition to more arts (performance) oriented activities, the teachers regularly visit Columbus College of Art and Design, artists' studios, etc. The individual schools also hold yearly arts fairs and festivals, generally involving participation by community members in the demonstration of local arts and crafts; and in at least one elementary school, one student traditionally dresses as an artist, playing the role of that artist for the day.

EVALUATION

Although the Ohio guide strongly emphasizes the evaluative aspects of the art program (in all domains), Whitehall has no formal mechanisms for assessment of either student performance or program outcomes. The omission of evaluation criteria was even noted by two student observers from the Art Education Department of Ohio State, impressed that the Whitehall teachers were teaching as Efland (et al.) had prescribed in their classes. Informally, however, student performance is assessed by each individual teacher according to her own criteria.

Despite the foregoing critical analyses, the art program in Whitehall is a vital, growing, and, because of the enthusiasm of the teachers, an exciting program. The students are interested and excited about art and artists, about the advanced projects in the E.A.C.H. classes in which more time is devoted to art historical study and the "Art and Man" series, and special projects that give them insights into the practical aspects of designing a museum or obtaining cultural perspectives through an archeological dig. They share their enthusiasm with their parents, who frequently become involved in art-related activities. The teachers work very hard at keeping the public informed about special activities and events; and they keep the board up to date on the latest happenings, notably those things that put the teachers and the district in the limelight. As a result, students, parents, teachers, and administrators seem to share a pride and a belief in the efficacy of Whitehall's art program.

4. CONCLUSIONS

In an earlier publication of the state of Ohio, *Guidelines for Planning Art Instruction in the Elementary Schools of Ohio*,[12] Arthur Efland acknowledges a debt to Barkan, and although many of the theories in both Ohio guides have been derived from Barkan's work,[13] Barkan's primary influence appears to stem from his early paper,[14] in which Barkan not only challenges the prevalent icons of art education philosophy and practice and attacks "favored assumptions," but he anticipates:

> There is a very strong probability that in the next several years, we will witness renewed and energetic attention to the teaching of insightful observation of works of art . . . this renewed energy will be apparent in the creative development of teaching materials and courses in *art history and criticism.*

From examples of activities such as the museum project, it is evident that the Whitehall teachers are very much aware of the fact that history and criticism are essential elements in the implementation of the guidelines in the Ohio document, but few appear to have a conception of the way in which to approach them. Given their willingness and commitment to the concepts, why do they search for models from outside sources rather than attempt to utilize materials such as those illustrated from the Ohio document? The answer lies in the ability—or lack of it—of teachers to translate theory into practice. What appears to make the difference in ability to translate theory into practice is the level of knowledge (particularly of the theoretical base) and of experience.

Although Tollifson credited the teachers with the ability to translate the theory into practice because "they were not unfamiliar with [the theory]," familiarity alone amounts to very little. This leads me to ask again: "Was there something in the education of the teachers that caused them to accept the concepts?" One teacher claimed that she had a strong reaction *against* her university education, "I was taught to be a teacher or an artist, but not an art teacher"; therefore she was anxious to find something that would add to her knowledge and experience as an art teacher. A second had taken some of Barkan's classes but said that he was not easily understood. Another had, at some time, taken courses in curriculum at Ohio State but she was not willing to accept any new ideas that would upset the status quo. A fourth felt that her background *had* helped her in the writing of the curriculum, although her university orientation had been quite different.

We might conclude that, even if they were not unfamiliar with the theory, the teachers had no preparation for applying that theory—though they might be willing, even anxious to do so—or for the task of translating theory into practice. The situation therefore presents a dilemma, not only for the teachers of Whitehall, but for teachers in general who seek to adopt such theoretical concepts.

The questions that are raised by the findings of the Whitehall site point to the major issue and problem of translating theory into practice. In the best of all possible worlds, is it realistic to leave it to the practitioners to translate theory into practice? If, as the evidence seems to show, the practitioner, however diligent, enthusiastic, and committed, is ill-equipped to make this translation, what are the alternatives? Is the theoretician any better equipped to translate theory into practice? If so, why has no viable model emerged? Does there need to be a cooperative alliance between practitioner and theoretician, or perhaps a facilitator who is able to move between the two realms of theory and of practice? The answers to these questions are of the utmost importance to the field of art education.

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[12] A. Efland (ed.), *Guidelines for Planning Art Instruction in the Elementary Schools of Ohio*, State of Ohio Department of Education, Columbus, 1970.

[13] M. Barkan, L. Chapman, and E. J. Kern, *Guidelines: Curriculum Development for Aesthetic Education*, Central Midwest Regional Educational Laboratory, St. Louis, 1970.

[14] Barkan, "Transition in Art Education: Changing Conceptions of Curriculum Content and Teaching," *Art Education*, XV (7), October 1962, p. 15.

5. POSTLUDE

The metaphor with which this report began described a bridge, the line of the supporting arch, and the stones without which there can be no arch. The report then systematically proceeded to build the arch qua Whitehall curriculum stone by stone, revealing weaknesses as well as strengths. But the whole bridge is more than the sum of its parts. In spite of the fact that the building blocks of the Whitehall curriculum are not all of a piece, the structure is a strong one, and one that continues to gain strength; and although the psychological and sociological effects may, in this view, outweigh the practical, my judgment is that the energy, enthusiasm, and commitment have spurred and will continue to spur the teachers on to even greater practical accomplishments.

A recent letter from Elizabeth Katz reads:[15]

> You remember my statement, "if you could see us now!"? Well, I have been very busy redecorating and reorganizing the art room at the Jr. High. I am going to photograph my bulletin boards (based on Ernie's books)[16] and send you the pictures. The boards are interesting productions, and provided the impetus for a different aspect of student learning I hadn't tapped of late. I have always put up reproductions, but the interest wasn't there on the part of the students. These little "productions" have sparked a desire in me to expand my scope of presentational methodology to include "whetting the visual appetite," and encouraging student initiated learning. Certainly a plus for visual absorption! It's nice to hear stimulated voices asking, "Oh neat! What's that big eyeball on the tree for? (Peaceable Kingdom) Or, "Hey, I didn't know artwork got put on postage stamps!" (Washington Crossing the Delaware) Such queries as (while looking at American Gothic), "Hey, Mrs. Katz, what's wrong with those two?" can give me a terrific 20-minute soap box! I can get kids to jump for the information and actually anticipate the lectures—discussions. Most of all, I can't believe how fired up *I've* gotten. I haunt used book stores for old art books and reproductions to hang up. (I found a terrific one on the north side that has great stuff.) I found three different versions of Hicks' *Peaceable Kingdom* and placed them side by side on one bulletin board. After we read Ernie's book, we will have a grand time speculating about the differences. When I get rolling like this, I can't imagine how any art teacher can find the time or the excuses to burn out! There is a real love affair between me and the world of art and I hope I can communicate this, as well as light the fire!

The payoff of the Whitehall teachers' considerable efforts at curriculum development cannot be minimized. As Elizabeth Katz has said, and as her letter illustrates:

> The curriculum writing forced me to re-educate myself, to seek (more) formal education, to read, to teach myself, and to *want* to do it . . . and all because I've had to sit down and think concretely about what it is I'm trying to accomplish. . . . I'm hungry. . . . It [the curriculum writing] has opened up the art world to me.

And herein lies the key. Here are teachers who have the motivation, energy, commitment, and reinforcement to continue to seek new sources and resources, new ways of teaching art history and criticism, and quality in their studio teaching, as well as new ways of moving toward parity. Elizabeth Katz and Jan Plank have both enrolled in a graduate program in art education at Ohio State University and have worked with Arthur Efland and other architects of the guide from which their own efforts emanate. They continue to rally other teachers, parents, and administration to the cause of art education, both conceptually and monetarily. They continue to further their own cause and the use of the Ohio guide, which stresses the troika of studio, history, and criticism by art programs statewide and nationwide.

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[15] Personal communication, February 1984.

[16] E. Goldstein, *Let's Get Lost in a Painting*, Garrard, Champaign, 1982.

Part II

THE DISTRICT THAT COULD
Art Curriculum Implementation in Hopkins, Minnesota

Michael Day
Department of Art
Brigham Young University

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This study was conducted with the able research assistance of Virgie Day and Robert Russell, both of whom are experienced art teachers. Maria Hester provided competent secretarial service.

Michael Day
Professor of Art
Brigham Young University

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6. Summary Data for Student Questionnaire 2-38

1. INTRODUCTION

The belief that art should be taught by art specialists at the elementary school level is both popular and controversial among art educators. Some argue that art is so different from other areas of the curriculum that a specialist is required to teach it adequately: Art involves visual images and icons rather than the verbal and mathematical symbol systems that dominate the rest of the curriculum; art education requires divergent thinking rather than the convergent thinking emphasized in more rigid rule-governed subjects such as spelling, arithmetic, grammar, and even much of the study of social sciences such as history and geography. The argument in favor of elementary art specialists stresses the fact that elementary classroom teachers have studied reading, writing, and mathematics from kindergarten through high school and have gained the proficiencies in those systems required for graduation from high school and college. But their knowledge of art is typically severely limited as a result of a poor or nonexistent art education through elementary and secondary school and a lack of art requirements for high school graduation or for college entrance.[1]

In addition to these logical arguments are the more territorial reasons for insisting on art specialists. Art educators at all levels are naturally interested in keeping their jobs and in promoting the growth of art education in general. Although most elementary schools in the United States do not employ art specialists, some do; and the art teachers who hold those jobs generally have their hands full with the teaching of large numbers of children and do not welcome a point of view that might erode their already tenuous positions on the school faculty. College art education programs would have fewer major students if there were no positions for art specialists in the elementary schools, and this would eventually affect the numbers in graduate programs as well. The professional art education associations would have fewer potential members for the elementary division of the organization if everyone agreed that art should be taught by elementary classroom teachers. Art is too special, this argument states, to trust its teaching to nonspecialists who lack the background, the interest, or the understanding to do a good job.

On the other side of the issue are those who point out that the number of elementary art specialists is insignificant in relation to the entire number of K-6 classrooms in the country. Certified art teachers have the major responsibility for art instruction in less than 20 percent of the elementary schools in the United States.[2] Some say that, in the interests of the millions of children who receive no art instruction, the field of art education must abandon the notion that specialists are required to teach art and concentrate on assisting classroom teachers to provide worthwhile instruction in art. Proponents of this position point out the logical difficulty in requiring specialists for art teaching, as the same argument can be made for other subjects such as music, physical education, computer education, and even science education. Where, they ask, does the list of specialists stop? Perhaps it is better not to allow the camel to place its nose in the tent and to eliminate all subject matter specialists at the elementary level. The economic effect of the requirement to hire art teachers and other subject matter specialists can be severe in a school district that is suffering from declining student populations, declining revenues, and rising costs.

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[1] Laura Chapman, *Instant Art, Instant Culture*, Teachers College Press, New York, 1982, p. 52.

[2] Ibid., p. 54.

Economics aside, those who would opt for elementary art education as a responsibility of the classroom teacher argue that art is more likely to become an integral part of the regular curriculum when it is taught like other subjects. They say that by insisting that art education is different from all other education, art educators succeed only in removing it from the concern of classroom teachers and from a regular place in the curriculum. Art educators must realize that the word "precious," which describes their feeling about art in the school, means "of great value and highly esteemed," but it also means "of high price, or excessively refined: affected." The word "special" in relation to art education can mean "held in particular esteem," but it also means "distinguished by some unusual quality." By emphasizing the mystique of "specialness" and "preciousness," they argue, art educators can make art education so different, so unusual, so affected that it is outside the realm of understanding by regular educators, including teachers, principals, and superintendents.

The arguments on both sides of this issue contain grains of truth among the weaknesses and fallacies that each perpetuates. Nevertheless, the issue exists in every school district where a commitment to art education is taken seriously. This case study describes a school district that has addressed these conflicts by utilizing the expertise of both knowledgeable art educators and experienced classroom teachers.

2. THE SCHOOL DISTRICT

Independent School District 270, Hopkins, Minnesota, is located in a suburban area west of Minneapolis. The district attendance area (approximately 30 square miles) includes portions of five suburban communities in addition to all of the small community of Hopkins, which contributes only 20 percent of the total student population. The approximately 6900 students who attend the six elementary schools, two junior high schools, and one high school are predominantly from well-to-do suburban households, although there are students from lower economic groups and a few from very wealthy families. There are only a few minority students, most of whom are of Asian extraction.

The Hopkins district merged with another school district in 1979 after a period of years of student population declines in both districts that made some type of consolidation necessary. In the process of enrollment declines and merger several schools were closed, including three that now serve as community centers and administration offices under the aegis of the present Hopkins district.

The nine schools in the district are well built, attractive schools scattered around the attendance area among residential neighborhoods, shopping centers, and park areas, near some of the region's numerous lakes.

In terms of its location, size, community, budget, organization, facilities, and student population, Independent School District 270 is probably very much like numerous small, suburban school districts scattered across the United States. With respect to its programs of art education, however, the Hopkins School District is quite different, indeed. The primary subject of this study is the development and implementation of the K-6 art curriculum and the current preparations to extend the curriculum upward into the junior high school and eventually into the high school art program.[3]

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[3] For further information concerning the Hopkins art curriculum, contact Ms. Carol Sirrine, Fine Arts Chairperson, Hopkins School District, 1001 Highway 7, Hopkins, Minnesota 55343.

3. A MANDATE FOR ART EDUCATION

Nancy Pauly (left), Elementary Art Consultant, talks with Carol Sirrine, Fine Arts Chairperson for the district.

In 1977, Carol Sirrine was an experienced second grade teacher in the Hopkins schools with a strong background in music (certified K-12) and an interest in art. She had recently returned from a Fulbright exchange to England, which had influenced her thinking about elementary education: "I knew from experiences there that art could be a lot different from what I was teaching here. Even in my teacher training I knew that I wasn't getting what I wanted the children to know. A lot of it seemed like gimmicky kinds of things to turn kids on, with nothing about the historical content or what art had to offer as a discipline."

Others shared Carol's perceptions that the district's art program at that time was somehow inadequate. Some of the district's teachers and parents insisted that art should not be neglected in the elementary schools. Several of the high school and junior high school art teachers were also vocal regarding the need for art instruction at the elementary level. Some parents expressed to school board members their views regarding the need for a sound art program in the district. One parent who spoke convincingly in favor of an elementary art curriculum at a school meeting later became a member of the school board and supported the moves to develop the current art curriculum.

The Hopkins Superintendent of Schools, Dr. Arthur Bruning, came to this district from Illinois about five years before the initiation of the elementary art curriculum. One of his observations at that time was that there were many cultural opportunities in the Twin Cities area, but little evidence of regular art education in the schools. Although his academic background was not arts oriented, Dr. Bruning supported the strengthening of that aspect on the basis of his belief in a balanced educational program for children, including education in the fine arts. The climate of support within the community and the school district was evidently favorable to the initiation of a strong program of art education.

At this point, beginning in 1978, a series of related events took place that led, in a somewhat indirect fashion, to the development of the Hopkins art curriculum. During that year a young woman who had graduated from Hopkins High School and who was a university student was hired as a teacher's aide at one of the elementary schools. She was a student in an individualized study university degree program and had taken course work in art and in art education. She soon became involved in teaching art to the elementary students and, after carefully documenting the students' progress, she made a presentation to the Hopkins School Board. Board members were impressed with the results that she documented and encouraged her to share her ideas with the classroom teachers.

Later, that aide taught an in-service course to about 15 elementary teachers. One of the teachers in this 40-hour course was Carol Sirrine. In this instance, as in all approved in-service courses for the district, teachers could opt to receive pay or district in-service credits. The teachers who took this course were motivated by it and evidently gave it good ratings in the required written evaluation. As a result, the Director of Curriculum and Instruction, Dr. Frank Brendemuehl, authorized an eight-hour mini-course in art to be attended by all elementary principals and teachers. This course assured that all of the district personnel were at least aware of art education and of the apparent support for it from the district administration.

"At this point," relates Dr. Brendemuehl, "we decided we needed district leadership. We had district chairpersons in mathematics, social studies, language arts, reading, and science, so we opened a position for the fine arts as well." All of these positions were half-time, with the other half spent as classroom teachers or in other assignments. About 50 people applied for this fine arts position when it was created in 1979, and the person selected was Carol Sirrine, on the basis of her music education K-12 certification, her years of successful teaching as a certified elementary classroom teacher, her knowledge of the district, and her experience and interests in dance and art.

The decision was made to provide a curriculum that could be implemented by classroom teachers. Brendemuehl comments, "We thought we needed to have a developmentally sequenced art curriculum and we didn't think we could provide that by hiring art specialists because of economics. It was an economic decision as much as anything to move toward a classroom delivered curriculum." Carol Sirrine agrees, but adds,

> I think it's really both economics and philosophy. It's philosophy because every curriculum area up to this point, with the exception of music, has been in the hands of the generalist, and what we found with music in the hands of the specialist has been that classroom teachers have relinquished their responsibility.

During the year that the fine arts position was created, the elementary teacher's aide and a classroom teacher had been hired to begin writing an art curriculum. Ms. Sirrine, upon becoming the fine arts chairperson, became the leader of that enterprise. She decided to survey the field to learn what was already available that the district might adopt:

> We went to other districts, we went here, we went there. I went to St. Louis and worked with an art supervisor and looked at his program and looked at the CEMREL things. It didn't look like we were going to get anything that would really fit our situation here.[4]

Carol Sirrine had previously taken a course with Dr. Margaret DiBlasio at the University of Minnesota. She learned that Dr. DiBlasio was offering a course on art curriculum and Carol formulated the idea of getting some people who were interested in writing curriculum to go to the university and take the course, and for a group project to write a curriculum. This innovative idea was set in motion and Carol, the aide, two elementary teachers who were interested in art, and a secondary art teacher enrolled in the course.

The Hopkins group went through the course and, with Professor DiBlasio's cooperation, set out to create an art curriculum as a group project. However, as Carol explains, "It became really apparent that none of us had the theoretical basis to develop a conceptual art framework." She went to Dr. Brendemuehl at this point and reported her perceptions regarding the difficulties that the Hopkins group was encountering. The result was that Margaret DiBlasio was invited to serve as a consultant to assist with the task of curriculum development. This is the point of origin for the art curriculum that is currently taught in every elementary classroom in Independent School District 270. After more than ten years (according to Frank Brendemuehl) of experimenting and searching for a way to bring art into the regular educational program of the district, the necessary combination of enthusiasm and expertise was achieved and the creation of an art curriculum was imminent.

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[4] These and other comments are from interviews with Ms. Sirrine, recorded and printed with her permission.

4. THE ART PROGRAM

Art education is now a regular part of general education in the Hopkins schools. Beginning with kindergarten, children receive art instruction each week through grade six. This instruction follows the art curriculum provided for each grade level and it is delivered by regular classroom teachers with the support of the district's elementary art specialist, who divides her time among the six elementary schools. At the junior high school level, students, in conformity with state guidelines, are required to take the equivalent of 12 weeks of art instruction during grade seven and six weeks of art instruction during grade eight. Some elective art is available to eighth and ninth grade students and the entire high school art program is elective.

ELEMENTARY ART EDUCATION

In the Hopkins schools the issue regarding art instruction as the responsibility of classroom teachers versus art specialists has been resolved by what might be considered a compromise. Classroom teachers are expected to teach art on a regular weekly basis and their responsibility to do so is made clear to them by their principals and by messages from the superintendent's office. The teachers are given a great deal of professional support in art education, however, in the form of the detailed curriculum materials and in the person of Nancy Pauly, the elementary art consultant. At Hopkins, content for instruction is determined and organized by expert professionals and is written into a series of art lessons for each grade level, K through 6. The lessons are written in specific detail for the classroom teachers, who are assumed to lack extensive educational background in art education.

Classroom teachers are asked to teach the lessons for their particular grade in sequence and include the specified concepts and activities. It is not considered sufficient for teachers to attend to the art activities exclusive of the terminology and concepts associated with the activities. Art lessons in the lower grades provide foundational skills and concepts needed for subsequent lessons. The curriculum is intentionally prescriptive in order to maintain the benefits of the sequential organization. In addition to the detailed lesson plans for their grade levels, the teachers participate in a thorough series of in-service meetings, conducted by Nancy Pauly, during which they receive additional artistic background related to the curriculum. Here the teachers have an opportunity to discuss specific art lessons and problems they might have encountered in teaching them.

Most of the teachers seem to be comfortable with the curriculum, given this level of support and their increasing familiarity and experience with the lessons after having taught them several times. They have an additional source of support, however, as Nancy visits each school on a regular schedule and often teaches lessons for individual teachers in their classrooms. The purpose of Nancy's teaching is to provide demonstrations for the classroom teachers and to provide a model for the implementation of particular lessons. Teachers can request her services for a lesson that might be difficult for them, but are expected to try it on their own the next time.

The Getty research team (myself and two assistants) visited several classrooms at various grade levels to observe Nancy and the demonstration process: In one third grade classroom I observed 30 boys and girls working on papier-mâché puppets. Child art was in evidence around the room. Hanging from the ceiling in a colorful display were fish of many sizes and shapes constructed of colored paper and clear plastic. Self portraits of all the children, done in crayons, were displayed on one wall. These were the results of lessons from the art curriculum. The teacher in this classroom apparently enjoyed teaching art, as additional children's art products that were not part of the curriculum were in evidence. Geometric designs of triangles rendered in crayons with simple color schemes were displayed next to an array of cut-paper designs also composed of triangles.

The children in the room were animated, smiling, and having a good time painting their puppets. Nancy Pauly instructed the children regarding the mixing of colors and techniques for application of the paint. She taught them about complements (a review). The classroom teacher was involved with the lesson as she moved about the room assisting the children and occasionally reinforcing some of Nancy's points. At the conclusion of the class period the two adults directed the children for the cleanup of materials and the storing of the puppets until the next art period. The classroom teacher will continue the project on another day without Nancy's assistance but was apparently grateful for Nancy's help during this stage of the process.

In another classroom, this one in fourth grade, the art activity had to do with crayon drawings of bicycles and the concept for focus was negative space. Ms. Pauly discussed the bicycle drawings that the children had done under the direction of their regular teacher, and she talked to them about the use of watercolor over the wax crayon drawings in a crayon resist technique. The teacher prepared a color wheel and examples of transparent washes that she and Nancy used to instruct the children. Some of the students commented on the color transparencies in Nancy's plaid blouse. The children in this class were also cooperative and seemed to enjoy the painting activity a great deal. Ms. Pauly and the regular teacher circulated around the room assisting individual children, many of whom seemed to miss the point of the task, which was to relate their painting to the shapes in the crayon drawing. Some almost obliterated the drawing with heavy paint applications. One of the nice things about teaching art is that the level of children's understanding of concepts, skills, and techniques is often immediately observable.

The failure of quite a few children to understand the intended lesson objective raises again the issue of the adequacy of classroom teachers to teach art. Is the regular teacher able to recognize that the children failed to understand and perform the intended task? If she recognizes this is she able to analyze the problem and provide remedial instruction? Nancy deals with this problem regularly and comments that some of the teachers have difficulty with children's divergent responses to art assignments. Some of the teachers do very well, but others have difficulty with follow-up after Nancy introduces a lesson.

In the fifth grade classroom that Nancy visited next, the teacher was sitting at her desk in front of the classroom, reading aloud a story about hunting ducks on a frosty morning. Frosty mornings and duck hunting are very common in Minnesota during the autumn months. The teacher was expecting Pauly, welcomed her, and turned the class over to her for the scheduled art lesson. This one was about Surrealism, and Nancy discussed the meaning of that term with the children, who sat at their desks. She showed prints of paintings by Magritte and Miro, mentioning their names and eliciting comments from the students who seemed to be very much interested. The teacher sat at her desk, apparently grading papers.

Nancy showed the reproduction of Chagall's *I and the Village* and asked the children to consider why the artist painted this way. Comments from the students were perceptive: "Maybe his life was all jumbled up," and "Maybe he had visions like that when he was young."

They seemed to understand and accept the imaginative quality of Chagall's painting. Nancy was supportive of the students' comments and complimented one girl for her "good eye" for noticing color. The teacher was now working with a student at her desk, apparently on a reading assignment. Nancy showed the Magritte painting with a dove image and asked, "Can you remember who did this?" Students remembered the image and discussed interpretations.

The activity for this lesson required that children do drawings from their imaginations. Nancy had them lay their heads on their desks and close their eyes. She reviewed some of the points from the discussion of Surrealism and asked them to use their imaginations to "think of a dream." After a while they were given pencils and cray-pas with which to do their drawings. At this point Pauly had an appointment in another classroom. The teacher allowed the children to work on their imaginary drawings as she picked up the book on her desk and resumed reading the story about duck hunting.

As I moved on to another classroom, one of the teachers that I had met during an earlier visit insisted that I see the drawings made by his third grade students. The drawings were nicely done and mounted on construction paper and displayed on the bulletin board above the book shelves. He enthusiastically commented, "These kids have a lot of talent," and "This art program is very good."

These particular classroom visits were selected and are reported here as examples of the elementary art specialist's relationships with classroom teachers as she provides in-service support for the implementation of the art curriculum. Nancy Pauly's observations about the success of the Hopkins art curriculum coincide with the observations made by my research assistants and myself. She comments on the variability of the quality of art instruction as approximating a normal curve. A few teachers seem uninterested and even incompetent to teach art while others are tremendously enthusiastic and able and extend the curriculum far beyond what is explicitly written. The large majority of teachers are somewhere in between, doing a sound job of art teaching within their limitations as nonspecialists in art. As our research team visited classrooms to observe art lessons from the curriculum taught by regular teachers, without assistance from the elementary art specialist, we were generally favorably impressed with the quality of instruction and learning that we saw. From our observations of students as they worked on art projects and participated in class discussions, we were convinced that the Hopkins students were making educationally important gains as a result of the art program.

This conclusion was supported by some of the junior high school art teachers who indicated that they could already see the effects of the elementary curriculum in the seventh grade students, even though they have had only two years rather than the full seven years of the art curriculum. The new junior high students are more knowledgeable of art terminology and of basic concepts, such as color theory for mixing paints. Although there is not yet an evaluation program in the district to measure student learning in art, my assistants and I were curious to gain some indication of what students are gleaning from their art instruction. We received permission to administer a questionnaire to a randomly selected sample of fourth grade and sixth grade students. This was almost identical to the questionnaire that was administered to several groups of students in the Milwaukee schools. Several of the questions were identical to items on the National Assessment of Educational Progress in Art.[5] Also included were attitude items similar to some in the Eisner Art Attitude Inventory.[6]

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[5] National Assessment of Educational Progress, *Art and Young Americans, 1974–79: Results from the Second National Art Assessment*, Education Commission of the States, Denver, Colorado, 1981.

[6] Elliot Eisner, "The Development of Information and Attitude Toward Art at the Secondary and College Levels," *Studies in Art Education*, Vol. 8, No. 1, 1966.

On the attitude questions the mean response of all 97 students in the fourth grade who participated was 3.52, which comes out midway between "uncertain" and "agree" on a five-point scale, with "strongly agree" designated as five (see Table 1). This is a positive response above a neutral 3.0 score. The students responded most positively to the statements: "I like to draw" (4.17); "I like to paint" (3.95); "I like to look at sculpture" (3.80); and "I like to learn about art from other times and places" (3.74). They were uncertain about the statements: "Science is more important than art" (3.32); and "It is possible to become well-educated without studying art" (2.86). The students generally agreed that "Almost everyone can learn to enjoy art" (3.88).

On the information items, the fourth graders scored highest on the items that required a knowledge of the primary colors (88.7 percent correct), result of mixing colors (84.5 percent), definition of "shape" (89.7 percent), and definition of the term "architect" (85.6 percent). All of the information items were presented in a multiple-choice format with a correct response and three distractors, similar to the NAEP items. Twelve of the 25 items required responses to works of art shown with slides. Five were NAEP items with national norms for ages 13 and 17 years. The Hopkins fourth grade students were 10 years old on the average. Table 2 compares percentages on the five NAEP questions.

The Hopkins fourth graders scored higher on every item than the national sample of 13-year-old students, and their mean score on the five items is almost identical to the NAEP high school seniors (0.36) difference. These figures suggest that the Hopkins children are progressing well with respect to art information of this type. Knowledgeable art educators have registered their disappointment with the generally low scores by American students on the NAEP test.[7] The NAEP norms for age groups are not held up as goals toward which to strive. Nevertheless, it is encouraging to see a group of ten-year-old children match the high school score on even this small sample of items. When we consider that the Hopkins students have had the benefit of a systematic art curriculum for only two years, we are led to anticipate the considerable progress that children might make after seven years of participation in a well-founded and carefully articulated art curriculum. The scores of the Hopkins sixth grade students provide more support for such optimism.

The Hopkins sixth graders (random sample of 103 students) scored slightly lower than the fourth graders on the attitude items (3.41), but still registered a generally positive response (see Table 3). They reacted most positively to the statements: "I like to draw" (4.32), "I like to paint" (3.86), and "I enjoy making cartoons" (3.77), all art production items. They also responded positively to the statements: "I like to look at sculpture" (3.57) and "I enjoy learning about artists" (3.52), which are related more to the critical and historical domains. They registered the least positive attitudes toward the statements: "It is possible to become well-educated without studying art" (2.52) and "Science is more important than art" (2.95, scoring reversed for negative items). Although they appear to be unsure of the educational value of art, the sixth grade students in Hopkins registered mild agreement (3.50) with the statement: "All students should take art in school."

On the 25 information items, the Hopkins 12-year-old students scored highest on items that required knowledge of the primary colors (90.3 percent correct), color mixing (81.6 percent), and definitions of the terms "shape" (95.1 percent), "architect" (91.3 percent), and "perspective" (75.7 percent). A surprising 84.5 percent identified Da Vinci as the artist who painted the Mona Lisa and 65 percent identified a Pollock painting as an example of Abstract Expressionism. Table 4 displays the Hopkins sixth grade students' scores on the five NAEP

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[7] Chapman, *Instant Art*, p. 65.

Table 1

HOPKINS GRADE 4 STUDENT QUESTIONNAIRE SCORES (N = 97)

Part 1 (Items 1–15)

Item		Item Mean
1.	I like to draw.	4.17
2.	I like to paint.	3.95
3.	I enjoy making cartoons.	3.39
4.	I like to look at interesting buildings.	3.27
5.	I enjoy learning about artists.	3.04
6.	I like to look at paintings.	3.58
7.	I like to look at sculpture.	3.80
8.	I enjoy talking about art.	3.38
9.	I like to learn about art from other times and places.	3.74
10.	Almost anyone can learn to enjoy art.	3.88
11.	Artists are usually strange people.*	3.74
12.	Science is more important than art.*	3.32
13.	All students should take art in school.	3.38
14.	Looking at art is boring.*	3.44
15.	It is possible to become well-educated without studying art.*	2.86
	Average Score	3.53

Score: 5 = strongly agree
4 = agree
3 = uncertain
2 = disagree
1 = strongly disagree

*Reverse score for these items.

Part 2 (Items 16–40)

Item	Task on Multiple Choice Format	% Correct Responses
16.	Identify primary colors.	88.7
17.	Identify secondary colors.	66.0
18.	Identify complementary colors.	11.3
19.	Result of mixing red and blue.	84.5
20.	Definition of term "value" in painting.	39.2
21.	Definition of term "shape."	89.7
22.	Definition of term "proportion."	30.9
23.	Definition of term "contrast."	9.3
24.	Definition of term "aerial or atmosphere perspective."	39.2
25.	Definition of term "style."	36.1
26.	Definition of term "architect."	85.6
27.	Definition of term "perspective."	60.8
28.	Definition of term "hue."	25.8
29.	Identify artist from slide of work by Van Gogh.	32.0
30.	Identify country where Van Gogh painted the work.	73.2
31.	Identify Gothic style from slide of Notre Dame Cathedral.	24.7
32.	Identify pointed arch structure from slide of Notre Dame.	58.8
33.	Identify flying buttresses from slide of Notre Dame.	7.2
34.	Identify slide of Dali work as Surrealism.	16.5
35.	Identify slide of Monet work as Impressionism.	27.8
36.	Identify slide of Picasso work as Cubism.	32.0
37.	Identify slide of Pollock work as Abstract Expressionism.	43.3
38.	Identify slide of Seurat work as Pointillism.	26.8
39.	Identify slide of Mona Lisa as from Renaissance period.	38.1
40.	Identify slide of Mona Lisa as work of Da Vinci.	60.8
	Average Score	44.33

items and with the national age group scores and the Hopkins fourth grade (10-year-old) students.

The sixth grade Hopkins students scored considerably higher on these items than their schoolmates in the fourth grade. They scored three times higher than the NAEP 13-year-olds and nearly doubled the scores of the NAEP 17-year-old students. It is important to point out that no tests of statistical significance were attempted and that these five items do not constitute an adequate test that would be representative of the breadth that we recognize as essential for sound art education. We simply wanted to see how students in programs that have been identified as promising would perform on some of the items for which we have national norms and which were available for our use. Rather than drawing conclusions from the comparisons of students' scores, we present the data as support for our observations of the Hopkins program of art education.

Because the regular elementary classroom teachers are central to the implementation of the Hopkins K-6 art curriculum, my research assistants and I decided that we needed to know more about how these teachers regarded and carried out their responsibilities as art teachers. We devised a questionnaire of 22 items that could be completed within about 15 minutes. The Hopkins administrators and teachers were very cooperative and allowed us to administer the questionnaires at regular faculty meetings of the six elementary schools. Teachers participated on a voluntary and anonymous basis and, as far as we know, all teachers who attended the faculty meetings responded to the questionnaires.

From the responses of 103 teachers from the six Hopkins elementary schools (see Table 5), we learned that 94 percent have a copy of the art curriculum for their grade level in their classrooms. The 6 percent who indicated that they did not have the curriculum can be accounted for as teachers who do not teach art, such as physical education, reading, and music specialists. The Hopkins teachers indicated that they teach art an average of about 69 minutes per week and 80 percent indicated that they use the art curriculum document "often." The same percentage indicated that they teach the district's goals and objectives for art "often."

Table 2

COMPARISON OF PERCENTAGES, HOPKINS AND NAEP STUDENTS

	Percent Correct Responses		
Task on Multiple-Choice Format	10 year Hopkins	13 year NAEP	17 year NAEP
Identify slide of Dali work as Surrealism	16.5	9.6	16.3
Identify slide of Monet work as Impressionism	27.8	10.5	20.5
Identify slide of Picasso work as Cubism	32.0	12.0	14.9
Identify slide of Mona Lisa as from Renaissance Period	38.1	25.0	55.0
Identify Gothic style from slide of Notre Dame Cathedral	24.7	24.2	34.2
Average percent correct	27.82	16.26	28.18

Table 3

HOPKINS GRADE 6 STUDENT QUESTIONNAIRE SCORES (N = 103)

Part 1 (Items 1–15)

Item	Item Mean
1. I like to draw.	4.32
2. I like to paint.	3.86
3. I enjoy making cartoons.	3.77
4. I like to look at interesting buildings.	3.44
5. I enjoy learning about artists.	3.52
6. I like to look at paintings.	3.39
7. I like to look at sculpture.	3.57
8. I enjoy talking about art.	2.98
9. I like to learn about art from other times and places.	3.28
10. Almost anyone can learn to enjoy art.	3.18
11. Artists are usually strange people.*	3.47
12. Science is more important than art.*	2.95
13. All students should take art in school.	3.50
14. Looking at art is boring.*	3.36
15. It is possible to become well-educated without studying art.*	2.52
Average Score	3.41

Score: 5 = strongly agree
4 = agree
3 = uncertain
2 = disagree
1 = strongly disagree

*Reverse score for these items.

Part 2 (Items 16–40)

Item	Task on Multiple Choice Format	% Correct Responses
16.	Identify primary colors.	90.3
17.	Identify secondary colors.	70.9
18.	Identify complementary colors.	15.5
19.	Result of mixing red and blue.	81.6
20.	Definition of term "value" in painting.	34.0
21.	Definition of term "shape."	95.1
22.	Definition of term "proportion."	63.1
23.	Definition of term "contrast."	21.4
24.	Definition of term "aerial or atmosphere perspective."	26.2
25.	Definition of term "style."	25.2
26.	Definition of term "architect."	91.3
27.	Definition of term "perspective."	75.7
28.	Definition of term "hue."	24.3
29.	Identify artist from slide of work by Van Gogh.	48.5
30.	Identify country where Van Gogh painted the work.	67.0
31.	Identify Gothic style from slide of Notre Dame Cathedral.	46.6
32.	Identify pointed arch structure from slide of Notre Dame.	49.5
33.	Identify flying buttresses from slide of Notre Dame.	6.8
34.	Identify slide of Dali work as Surrealism.	42.7
35.	Identify slide of Monet work as Impressionism.	30.1
36.	Identify slide of Picasso work as Cubism.	48.5
37.	Identify slide of Pollock work as Abstract Expressionism.	65.0
38.	Identify slide of Seurat work as Pointillism.	36.9
39.	Identify slide of Mona Lisa as from Renaissance period.	51.5
40.	Identify slide of Mona Lisa as work of Da Vinci.	84.5
	Average Score	51.69

During our conversations with teachers in Hopkins and Milwaukee, we observed that our questions referring to teaching in the critical and historical domains were not always well understood. Some teachers indicated to us that they were not attending to these areas, but through classroom visits we sometimes observed that they were, indeed, providing their students with historical information as well as discussion of art works. For this reason the questionnaire items were constructed with explicit attention to teacher's classroom behaviors. For example, the Hopkins teachers indicated that they display art prints often (32 percent) or occasionally (57 percent); 84 percent show art slides or filmstrips (15 percent often, 69 percent occasionally) to the students, and about the same proportions discuss art and artists with their students. In response to the statement, "I teach my students to describe and analyze works of art," 83 percent indicated that they do this either often (16 percent) or occasionally (67 percent). These figures represent a fairly strong emphasis on teaching activities that are conducive to the fostering of learning in the critical and historical domains. Although teachers are more involved with directing their students in the making of art (67 percent often, 29 percent occasionally), more than 80 percent of them also display and discuss art and teach their students some of the skills of criticism.

When we asked the Hopkins teachers which areas of the school curriculum they felt *best* and *least* well prepared to teach, we received a somewhat surprising result. Typically, elementary teachers are least confident in the so-called specialty areas of art, music, and physical education. The Hopkins teachers said they felt *best* prepared to teach reading (83 percent), mathematics (71 percent), and language arts (56 percent), with art (34 percent) and social studies (35 percent) virtually tied for fourth place. They indicated their lack of confidence to teach science (only 19 percent said they felt best prepared), music (11 percent), and physical education (8 percent).

A similar pattern resulted when the teachers were asked to designate the areas in the curriculum that they felt *least* prepared to teach. Music (73 percent), physical education (68

Table 4

COMPARISON OF PERCENTAGES, HOPKINS SIXTH GRADE
WITH NAEP AND HOPKINS FOURTH GRADE

	Percent Correct Responses			
Task on Multiple-Choice	10 year Hopkins	12 year Hopkins	13 year NAEP	17 year NAEP
Identify slide of Dali work as Surrealism.	16.5	42.7	9.6	16.3
Identify slide of Monet work as Impressionism.	27.8	30.1	10.5	20.5
Identify slide of Picasso work as Cubism.	32.0	48.5	12.0	14.9
Identify slide of Mona Lisa as from Renaissance Period.	38.1	51.5	25.0	55.0
Identify style from slide of Notre Dame Cathedral.	24.7	46.5	24.2	34.2
Average percent correct	27.82	51.69	16.26	28.18

percent), and science (45 percent), received the highest responses, with art following at 38 percent. This means that about a third of the teachers placed art as one of three subjects that they felt best prepared to teach and a slightly higher proportion felt that it was one of three subjects that they are least able to teach. These responses suggest that the Hopkins approach, with a prescriptive curriculum and the support of an art specialist, tends to increase teachers' confidence in their ability to teach art.

Several questionnaire items elicited responses to statements about art education. In response to the statement: "I believe that art is basic in education," 97 percent of the Hopkins elementary teachers either agreed (45 percent) or strongly agreed (52 percent). All but one person agreed (37 percent) or strongly agreed (62 percent) with the statement: "Art is a regular part of the curriculum in my school." Teachers gave similar positive responses to items regarding administrative support for art and the willingness of teachers to follow the district's art curriculum. From these responses the elementary teachers apparently have a positive attitude toward art, the art curriculum, and their own implementation of the art curriculum. Fewer teachers agreed (33 percent) or strongly agreed (10 percent) that "the status of the art program is as high as that of any other subject in the district's curriculum." Given the amount of time that is devoted to art instruction, in the minds of the teachers art is among the second rank of subjects for study.

Another interesting finding from the questionnaire is the general agreement (19 percent strongly agreed, 55 percent agreed) to the statement: "In the long run, concepts learned about the visual and cultural heritage will be just as valuable to students as anything they gain from art-making activities." Only 11 percent disagreed with this statement and 15 percent were uncertain. Other items reported above indicate that the teachers continue the long tradition of student art-making in their classrooms, but they also value the learning that can occur in the critical and cultural or historical domains. In general the questionnaire results suggest that the teachers support the art curriculum and agree with its direction.

SECONDARY ART EDUCATION

Art education at the junior high and senior high school levels in Hopkins is similar to what is found in many school districts around the United States. Junior high school students are required to take art for 12 weeks in grade seven, six weeks in grade eight (with another six weeks optional), and art is elective (in six week blocks) for ninth grade students. There is no written art curriculum at the junior high level and teachers are fairly free to teach what they consider is most important. The approach is different from the elementary art program in several ways.

At the *junior high school level* the individual art teacher, a professionally educated and certified art specialist, rather than the art curriculum, determines what is taught. Teacher autonomy with respect to the art curriculum is almost complete. The four teachers who direct the program at this level probably share many values and work together within each of the two junior high schools.

Another difference between the elementary and junior high art programs is the degree of emphasis on art production, which is stronger in grades 7–9. The approach to art education at the junior high school level in Hopkins is more typical of the traditional emphasis on art media and production that has dominated the field for several decades in this country. The elementary curriculum places much more emphasis on the critical and historical domains. The junior high art program is not based on a conception of sequence, which would be difficult to achieve

Table 5

HOPKINS ELEMENTARY TEACHERS' QUESTIONNAIRE RESPONSES

6 Elementary Schools
103 Teachers

Item — Teachers' Responses

1. I have a copy of the art curriculum for my grade level in my classroom. Yes 94% No 6%

2. On the average over the year, I teach art in my classroom about 69 minutes per week.

Item	% Often	Occasionally %	% Seldom	% Never
3. I use the district art curriculum guide.	80	13	2	5
4. I teach the goals and objectives for art outlined in the district guide.	79	12	3	6
5. I display or show art prints to my students.	32	57	11	0
6. I show art slides or filmstrips to my students.	15	69	11	5
7. I discuss works of art and artists with my students.	20	63	15	2
8. I teach my students to describe and analyze works of art.	16	67	14	3
9. I direct my students in the making of art objects.	67	29	3	1

10. Which three areas of the curriculum do you feel best prepared to teach?

83% reading
56% language arts
35% social studies
11% music
71% mathematics
19% science
34% art
8% physical education

11. Which three areas of the curriculum do you feel least prepared to teach?

1% reading
10% language arts
13% social studies
73% music
5% mathematics
45% science
38% art
68% physical education

12. When it comes to teaching art I worry about (mark all that apply):

* 25% allocating time for it in the week
18% managing materials
8% answering student's questions
25% my own knowledge of art and their works
24% my own experience with artist's materials
*percent of all responses

Table 5—continued

	% Strongly Agree	% Agree	% Uncertain	% Disagree	% Strongly Disagree
13. I believe that art is basic in education.	52	45	2	0	1
14. My students know the names of quite a few artists.	4	31	47	16	2
15. Art is a regular part of the curriculum in my school.	62	37	1	0	0
16. I don't have as much time for art in my classroom as I had several years ago.	14	29	9	34	14
17. Other curriculum priorities cause me to teach art less often than in previous years.	15	27	9	41	8
18. I personally believe that the status of the art program is as high as that of any other subject in the district curriculum.	10	33	22	32	3
19. In the long run, concepts learned about the visual and cultural heritage will be just as valuable to students as anything they gain from art-making activities.	19	55	15	9	2
20. I actually have little desire to follow our district's art curriculum.	4	3	5	46	42
21. I think that the art program in this district receives an unusually high degree of support from the central administration.	29	53	11	7	0
22. I think that the art curriculum guides in this district are probably among the very best in the country.	32	37	27	3	1

unless the teachers reached some type of formal agreement regarding goals, content, and art media.

The strength of the current junior high school art program lies in the professional backgrounds and experience of the art teachers, all of whom have taught in the district for years. A junior high curriculum that is an extension of the elementary art curriculum has been written, but it is not yet available to the junior high art teachers and principals. The response of the art specialists to the new junior high art curriculum to this point has lacked enthusiasm. The divergence of approach to art education between the elementary and junior high schools is the most likely cause for this lack of acceptance. A discussion of these factors will be found in Section 6 below.

The high school art program is directed by two art specialists at the district's only high school. Following is the list of art courses offered at Hopkins High School:

Fine Arts

Beginning Drawing and Painting I
Beginning Drawing and Painting II
Advanced Drawing and Painting I
Advanced Drawing and Painting II
Sculpture I
Sculpture II
Advanced Sculpture
Art Appreciation

Commercial Art

Graphic Design
Illustration
Theatrical Design

Crafts

Ceramics I
Advanced Ceramics
Jewelry I
Advanced Jewelry

The emphasis in the high school is also on studio art production. The art appreciation course is an attempt to provide focused instruction in the critical and historical domains, but it is not offered frequently, because large enrollments are required to maintain teaching positions in elective departments such as art. Students expect to make art using the various modes and media of which the course titles are descriptive. The notion of an elective class that requires academic rigor in the use of written and spoken language and that requires the mastery of knowledge and concepts is not a well accepted idea in most high schools.

Because no art is *required* of high school students, the art teachers are forced to cater to the preferences of the students and to entice them into their courses in order to maintain the enrollments that will assure the teachers' continued employment. One teacher comments, "I'm at a point in my career where I feel I can't teach the way I want to teach." He is a successful exhibiting artist and his students have been outstanding in gaining recognition (e.g., Scholastic

Art Awards) for their artwork. He has tried to teach art history and criticism by offering the art appreciation course, but enrollments have been small. He believes that the art program could improve in the directions mentioned above, but this would take time and the support of the administration when class enrollments are not up to par. This art teacher has been in his current teaching position for only a few years and he has the least seniority, so his job is in the greatest peril. Because of his interest in curriculum issues and his professional background, he was hired by the district to work on writing the new junior high art curriculum.

ART ADMINISTRATION

The era of art administration began in Hopkins with the hiring of Carol Sirrine as Fine Arts Chairperson in 1979. She is a half-time administrator similar to the district's other content coordinators, and she has responsibility over music and dance (movement) as well as the visual arts. A so-called half-time position as an art administrator can easily take much more than 50 percent of one's time.[8] Carol Sirrine's record suggests that she has given generously beyond half-time. The following list of goals provides a description of her job and suggests the level of vigor and the vision that she brings to the position. Not included with this list are the detailed "action plan" and the list of target dates by which each task is to be accomplished:[9]

Goals, 1982–83:

1. To develop a curriculum document for visual arts 7–12.
2. To develop a community awareness of the Fine Arts program in Hopkins.
3. To become familiar with individuals and their needs in the music/art departments.
4. To build support and understanding of the Hopkins Fine Arts program with community arts resources and artists.

In addition to identifying and writing tasks that need to be done, Carol achieves most of what she sets for goals very close to the dates that she sets for completion.

An important aspect of Carol Sirrine's job is her supervision of the elementary art consultant, a position created at her request to assist with the implementation of the newly developed art curriculum in 1980. Nancy Pauly is the only person to have held the art specialist position, so time will have to pass in order to ascertain what parts of the two positions are factors of the personalities that hold them.

The position of elementary art consultant in the Hopkins district is of special interest for this study. Two factors appear to be essential for the success of art instruction by regular classroom teachers: one is the detailed curriculum and the other is the in-service support of the art specialist. The primary responsibility of the art specialist is to assist teachers to implement the art curriculum.

Teachers can request assistance from Nancy for particular lessons. Eventually each teacher must become essentially independent of special assistance beyond what is part of the art consultant's regular schedule.

Another task for the consultant is to orient new teachers (very few each year) and teachers who are changing grade level assignment to the use of the art curriculum. This is accomplished very much like the original in-service training of all teachers, but on a smaller basis.

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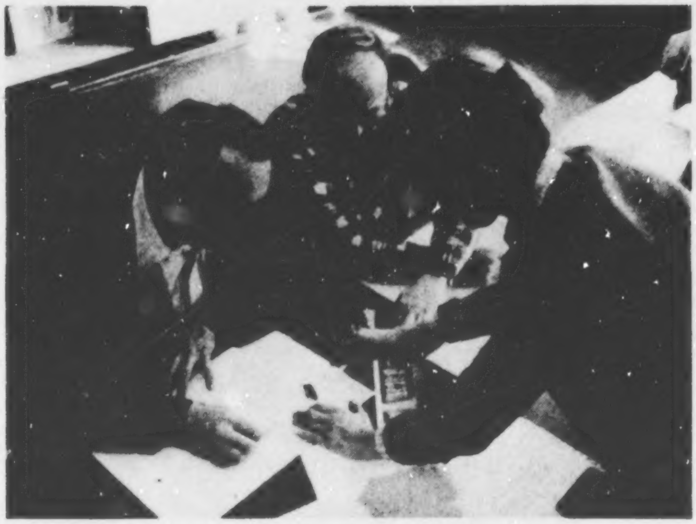
[8] Harry Green, "Walter Smith: The Forgotten Man," *Art Education*, Vol. 19, No. 1, January 1966.

[9] Intra-district communications of Ms. Sirrine are included in this report with her permission.



Classroom teachers learn about the art curriculum at an in-service meeting with Nancy Pauly.

Perhaps the most important aspect of the elementary art specialist role in the Hopkins district is the conformity of the job to the realities found in the schools. The first reality that is true in Hopkins and throughout much of the country is that art instruction is the responsibility of classroom teachers. The second reality is that these teachers, regardless of the quality and specificity of the art curriculum, require professional support for the art instruction that they perform. Hopkins demonstrates the efficient use of the art specialist (her salary is paid 1/6 from each school's budget) who supports and directs art instruction for all children in grades K through 6. This is very different and considerably less costly than hiring art specialists who travel from school to school with the traditional "art on a cart," or art specialists with art rooms in each school. And, although classroom teachers lack the artistic background and knowledge of the specialist, they do understand instruction and they know their students. Under the conditions described above, the classroom teachers are able in my estimation to provide their students with a worthwhile program of art instruction.

This finding should not be construed as a recommendation that all art instruction at the elementary level should be accomplished by classroom teachers. Rather it should suggest the potential effectiveness of sound art curriculum at the elementary level, not only for classroom teachers, but for art specialists as well. The accomplishment of a regular program of art instruction in the Hopkins schools should encourage districts that have no art programs to attempt similar implementations. This is, in fact, occurring in Minnesota, where at least three other districts have requested assistance and permission to replicate the Hopkins art program using the Hopkins curriculum. At least two other nearby school districts are attempting to develop similar curricula for their own use.

5. DEVELOPMENT AND IMPLEMENTATION OF THE ELEMENTARY ART CURRICULUM

THE PROCESS OF DEVELOPMENT

The team of writers who developed the Hopkins curriculum produced seven documents, one for each grade, K-6.[10] The curriculum documents contain lessons with specific instructions for teachers and the content for each grade is correlated with the other grades in a vertical sequence. Content from the critical, historical, and productive domains are included at each level. Activities and concepts are organized according to children's developmental characteristics.

A large proportion of the elementary schools in the United States have no art curriculum, in the form of either written documents or as actual programs of instruction.[11] In these schools art obviously is not regarded as a subject that warrants precious time in the school day on a regular basis. In the view of those who value art and the insights and life enrichments that are available through art, children in schools without do not receive a balanced education.[12]

Another group of schools offers their students activities that are labeled "art" but that have little, if any, relationship to the disciplines of art history, art criticism, or art production. In these schools it is assumed that when children manipulate crayons, colored papers, and tempera paints, they are engaging in art education. This of course is not necessarily true any more than children who are allowed to play with test tubes and beakers are automatically engaged in science education. As Efland has pointed out,[13] many of the "school art" activities that have been devised by clever adults have little if any relationship to the real world of art.[14] These so-called art activities are too often mindless gimmicks that do little more for children than engage their attention and provide a respite from the rigors of learning to read, write, and figure.

This type of activity probably does little harm except that justifiable educational activities are displaced from limited school time as a result. The real damage is done when educators and parents regard such ersatz activities as art education. When school decisionmakers need to make budget cuts they rightly regard these trivial activities as nonessential and remove them from the curriculum.

A smaller proportion of elementary schools use written art curriculum guides, which usually provide a general plan for instruction but do not provide actual lessons that teachers can apply directly in their classes. The quality and efficacy of these guides vary widely, as do curriculum materials in other fields of education. Some elementary art guides are little more than lists of art media and modes that teachers might use in their classrooms. Others provide a series of suggested activities with little attention to their relationships to one another or to any organizing themes.

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[10] Hopkins District 270, *A Sequenced Visual Arts Curriculum, K-6*, Hopkins, Minnesota, 1980.

[11] Chapman, *Instant Art*, p. 41.

[12] Elliot Eisner, "The Impoverished Curriculum," *Educational Leadership*, May 1978.

[13] Arthur Efland, "The School Art Style: A Functional Analysis," *Studies in Art Education*, Vol. 17, No. 2, 1976.

[14] Michael Day, "Child Art, School Art, and the Real World of Art," *Art Education and Back to the Basics*, NAEP, 1980.

Beyond the nonprogram, the ersatz program, and the ineffective art guides are a small number of carefully and soundly devised art curriculum guides that provide teachers with valuable direction. A few school districts in the country have been using such art guides for decades and some have continued to revise and update their art curricula. Although some of these documents are intelligently organized and well written, few attend to the critical and historical domains in anywhere near the detail that they provide for art production. Many are strongly, if not exclusively, oriented toward art education as art production. In this context the Hopkins curriculum is unique because it has a written art curriculum. The well-organized, sequential development of the curriculum places it further out of the ordinary, and its balanced attention to the three domains of art learning make it even more rare.

The Hopkins elementary art curriculum is a recent application of theory in the field of art education. The process of its development began in the spring of 1980 when the district hired Dr. Margaret DiBlasio to work with a team to write the curriculum. The team of writers consisted of Carol Sirrine, whose background is in music and elementary education; an elementary teacher with an interest in art; the aide who had sparked the process with her presentation to the school board; and Nancy Pauly, a graduate student in art education at the University of Minnesota. Dr. DiBlasio brought to the project a theoretical understanding of art education and curriculum development. Her background includes extensive experience as an art teacher and as an artist, a strong background in philosophy, and a Ph.D. in art education from Ohio State University where she worked under Manuel Barkan. She referred during the development of the Hopkins curriculum to the basic work in art curriculum by Barkan, Chapman, and Kern[15] that was done during the early years of CEMREL (Central Midwest Regional Educational Laboratory). Professor DiBlasio, or Maggie, as everyone in the project called her, was also familiar with the Ohio State elementary art document published the same year as the CEMREL *Guidelines* and containing many of the same ideas about curriculum development.

The Hopkins team worked together for several weeks and by May 1980 they had developed the theoretical and conceptual framework for the curriculum. Carol Sirrine describes the process:

> And after meeting after meeting after meeting we finally got a framework. . . . I have three huge manila folders of work that we went through . . . identifying not only the themes and the subject matter that we wanted to work with, but the artists we wanted to study, where they fit, what was appropriate for third graders, and what was appropriate for sixth graders.

The decision had been made at this point that the curriculum would present the content of the disciplines of art, art history, and art criticism, although not using the domains as the organizational categories. The emphasis of the curriculum would be on a balance among these domains with a thematic organization. Dr. DiBlasio explains:

> The content needed to be organized around something that we thought would have follow-through. I didn't want to use the labels "producing art," "art history" and "art criticism," because these are not appropriate terms for primary grade teachers to employ. I don't think it's effective to talk about art criticism, for example, when you are dealing with young children. You can engage in descriptive activities, but it didn't seem to make much sense to have the teachers or the children think about these activities as criticism or history.[16]

Having developed the initial framework for the curriculum to their satisfaction, the group prepared to present the framework to the Hopkins elementary teachers. The purpose of the meeting was to explain the framework and ask for volunteers to pilot the curriculum in each grade level at each school beginning the following autumn when school started. Maggie spoke to the faculties of the six elementary schools for about 90 minutes during an in-service day. The elementary teachers evidently were motivated by the presentation as about 50 volunteered to pilot the new curriculum during the 1980–81 school year. According to Carol Sirrine, "we did manage to get seven volunteers, from every elementary school, from each grade level, that were willing to pilot the new curriculum."

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[15] Manuel Barkan, Laura Chapman, and Evan Kern, *Guidelines: Curriculum Development for Aesthetic Education,* CEMREL (Central Midwest Regional Educational Laboratory), St. Louis, 1970.

[16] These and other comments are from interviews with Dr. DiBlasio, recorded and printed with her permission.

The astonishing aspect of this meeting is that there was at that time not even one lesson written for the art curriculum. The district, Carol, Maggie, Frank Brendemuehl, and the writing team had gone far out on the limb to promise the enthusiastic teachers something that was not yet in existence. "But," Carol relates, "we believed in ourselves and we were really on a high, I think, because we had gotten this framework together." The experiences of this group of curriculum developers suggest that the enterprise of creating an instructional program for this district and these children and teachers was carried out with a sense of purpose and exhilaration.

As soon as school ended at the first week of June, the group began to write. The pace was fast, if not frantic, but the groundwork had been laid and all of the writers had participated in the development of the framework so they understood the framework and each other. Carol describes this time:

> Every lesson that we wrote we shared with the entire group. So, we were writing, and once we had finished a unit we got together and critiqued it as a group. And then we went back to our little cubicles and wrote and wrote and wrote. Well, this was July, and I've never been so harried because you had to go back and check the framework to make sure that everything was covered. . . . We would sit and haggle, but it finally got to the point where it was printable.

Dr. DiBlasio edited all of the lessons before they were ready for printing—a mammoth job. None of the sixth grade materials were completed during that summer, but all the other six grades were ready and the curriculum was in place when school started.

At this point Carol Sirrine began to perceive the extent of the implementation task and her own inexperience with such things as art materials and the technical aspects of art education. She took her concerns to Dr. Brendemuehl and suggested that they needed art specialists in each school. When Brendemuehl rejected this idea on the basis of cost, Carol suggested that they hire one person as a teacher educator who could also teach art to children. They agreed to consider the idea and Carol wrote a job description that incorporated all the things that she thought she couldn't do. The job description was approved and posted and applicants were interviewed. The person selected for the art specialist was Nancy Pauly, an experienced certified art teacher who had been on the writing team during the entire process.

IMPLEMENTATION: THE FIRST YEAR

With the curriculum ready for its pilot trial in the classrooms, preparations were made to provide the necessary in-service education for the elementary teachers who would teach the lessons. In opting for art education as the responsibility of regular classroom teachers, the Hopkins administration recognized the necessity not only for a sufficiently detailed and prescriptive curriculum, but also for a thorough program to assist teachers to learn to implement the curriculum. The lessons learned in the 1960s and 1970s by educators who attempted to implement the national mathematics, science, and social studies curricula were evidently not lost on the Hopkins people. Unless teachers understand the goals and logical organization of the curriculum and unless they believe in its validity and efficacy, they are not likely to teach it with intelligence and enthusiasm.

Professor DiBlasio continued her close association with the process by serving in an in-service capacity. By this time she had gained an appreciation for the Hopkins approach to the new art curriculum:

> When I first agreed to do it (develop curriculum) I didn't appreciate the potential of the project because I had yet to discover the nature of the school district's commitment. Before long I realized that this district was unique in that they had in place—in my estimation—an excellent format not only for developing materials, but also for implementing them. Even before I met the superintendent and the curriculum consultant I sensed that a businesslike attitude prevailed. This attitude was one of getting things done efficiently and ensuring that implementation had been completed.

The in-service for the 54 teachers who had volunteered to pilot the art curriculum consisted of two-hour sessions every six weeks. The sessions were scheduled after school hours and teachers were paid to attend. Dr. DiBlasio conducted the sessions assisted by Nancy Pauly; Carol Sirrine also attended many of the meetings.

The sessions were organized around each of the four thematic units of the curriculum and were presented to teachers according to grade level. The combination of four units and six grades resulted in a total of 24 in-service sessions.

An important aspect of the in-service process dealt with changing the teachers' conceptions of art education. Because the curriculum was content-based and sequentially organized, the selection of lessons and lesson activities was not arbitrary. Maggie DiBlasio describes the working sessions:

> Our concern was that the teachers sometimes might skip the first part of the lesson. Perhaps the teachers might feel that they didn't have time to do everything or, sensing the students' eagerness to get involved with the materials, without using this experience to build concepts or reinforce ideas. Inservicing became a time of really talking through the whole process with teachers, of reorienting them to a different set of expectations concerning how an art class can be conducted. Most of all, the teachers needed to appreciate the value—the long term value—of talking to students in this way, in order to build concepts. We also had to convince the teachers of the need to teach sequentially, to use every lesson rather than to select at random.

It became evident through this type of probing and questioning that some of the teachers were encountering difficulties with this approach to teaching art. Nevertheless, most seemed genuinely interested and willing to try new ways.

A very effective aspect of the Hopkins implementation model was the plan to use the pilot teachers as implementation leaders for their grade levels in their own buildings the following year. The knowledge that they would assist their colleagues next year motivated the teachers to "get it right" the first time. The role of implementation leader co-opted these teachers as proponents of the art curriculum. Many of the pilot teachers conducted in-service instruction in their schools during the second year of the implementation process. Another very positive result of the first year of in-service meetings was that Nancy Pauly, whose major responsibility was to provide in-service support for teachers, gained valuable experience. She identified the problems, the most prevalent questions, and the lessons that caused the most difficulty.

THE SECOND YEAR

At the first art in-service meeting in the fall of 1981, Carol Sirrine and Nancy Pauly gave an overview of the art curriculum, showed slides from some of the lessons, and showed examples of student work that had been produced during the pilot year. The six secondary art teachers were invited to this meeting and were introduced to the elementary teachers. They expressed their interest in receiving better (art) educated students from the elementary schools. The plan for four in-service sessions with Nancy for each teacher during the year was outlined at the end of this first session.

Teachers had been prepared in several ways for the new art curriculum they would be expected to teach. The art curriculum project was well-known in the district, and all teachers had participated in at least eight hours of in-service art instruction. They all had heard Dr. DiBlasio outline the curriculum framework and they all had contact with one of the pilot teachers at their own grade level. All of this preparation was exemplary, but it doesn't explain the teachers' motivation to take on a new responsibility in addition to the already heavy load of keeping records, teaching reading, language arts, mathematics, social studies, and science, evaluating and reporting pupil progress, working with mainstreamed special students, and all of the other concerns of the classroom teacher.

Elementary students work at an art activity directed by their classroom teacher, with support from Ms. Pauly, art consultant.

It appears that many of the teachers were sufficiently interested and motivated to welcome the new program, but it is doubtful that full implementation would have been accomplished without the strong support of the administration. In the spring of 1981, Dr. Brendemuehl's office informed all teachers of the completion of the new curriculum and the expectation that all children would receive art instruction. The administration's direction that the art curriculum would be taught was consistent with their stance in other subject areas. The practice in Hopkins is that curriculum is developed and approved, implemented, and evaluated, with what Maggie DiBlasio referred to as the district's "businesslike attitude." The six elementary building principals are attuned to this approach and work with top administration in this direction.

THE ELEMENTARY ART CURRICULUM

The intellectual roots of at least part of the Hopkins curriculum framework go back to the CEMREL *Guidelines* document published in 1970. This 600-plus page volume was the result of Phase I of the Aesthetic Education Curriculum Program directed by Manuel Barkan of the Ohio State University, and was written "to produce guidelines for curriculum development in aesthetic education which would be applicable to grades K-12 and which would give particular attention to substantive and methodological problems."[17] This project was most influential in launching the aesthetic education movement that was very prominent especially during the decade of the 1970s. The CEMREL Aesthetic Education Curriculum Program was Phase II of the project that Barkan initiated. It was intended to "produce curriculum materials for aesthetic education based on these guidelines" as well as to conduct "field trials and dissemination of the curriculum materials."[18]

Art consultant and building principal discuss implementation of the art curriculum.

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[17] Barkan, Chapman, and Kern, *Guidelines*, p. ii.

[18] Ibid.

Many of the ideas from the *Guidelines* are not appropriate for application in a curriculum that deals with art as a discipline,[19] but several portions are useful. The aesthetic education model focused on aesthetic experience and juxtaposed several arts in units of instruction to "demonstrate that all the arts are potential sources of aesthetic experience."[20] Dr. DiBlasio did not follow that for the Hopkins framework, but other basic assumptions were accepted. For example, the simple but seemingly revolutionary notion that "curriculum development requires shaping and arranging a group of basic components—GOALS, CONTENT, INSTRUCTIONAL MATERIALS, AND ACTIVITIES"—is apparent in the Hopkins curriculum.[21]

Perhaps even more helpful for the Hopkins writers were the *Guidelines for Planning Art Instruction in the Elementary Schools of Ohio*,[22] also published in 1970. The Ohio guide was one of the early curriculum documents that made explicit the art discipline orientation to art education advocated by Eisner[23] and Smith.[24] The Ohio guide states that "the subject matter of the field of art itself has become an increasingly important source for the goals of art education," and points out that "the conception of art activities has been broadened to include art criticism and art history as well as studio production."[25] All of these sources in the literature are examples of the movement in art education away from the child-centered approach of Lowenfeld[26] and others to the content or discipline-based stance that has been adopted by the Getty Trust. The criteria for the selection of the Hopkins curriculum for this study originate in these same sources.

The general description in the front of the Hopkins art curriculum lists the major goals of art education as "personal development, artistic heritage, and art in society," and describes "expression in art and response to art" as the two basic modes of participation.[27] Expression involves "discovering ideas through personal experience, transforming ideas to create art and working with media to make art." Response involves "perceiving and describing works of art, interpreting works of art, and judging works of art."[28] These ideas are the most directly related to the CEMREL and Ohio publications from which the Hopkins curriculum devolves. Based on theory in the professional literature of art education and other relevant academic fields, the Hopkins curriculum is an original and innovative document in its own right, in which theory is translated to practice for a specific educational setting.

The Hopkins curriculum is organized on four themes taught in order each year from kindergarten through grade six. The first is "This Is My World," which is based on the notion that artists get their ideas for art by observing their environment and experiencing the things in their own world. Maggie DiBlasio explains that the purpose of the unit is "to teach kids how to get ideas for their personal visual expression. We take themes from their own personal life or from their school life to motivate them."

The second unit for each grade is "Learning to Look." DiBlasio mentions such authors as Feldman[29] and Lanier[30] with respect to the idea of "visual literacy," as well as Gibson[31] and McFee[32] as sources for this unit. Maggie explains the unit:

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[19] Laura Chapman, "Response," *Studies in Art Education*, Vol. 18, No. 1, 1976. This issue provided a critique and discussion of the *Guidelines* document.

[20] Barkan, Chapman, and Kern, *Guidelines*, p. 1.

[21] Ibid.

[22] Arthur Efland (ed.), *Guidelines for Planning Art Instruction in the Elementary Schools of Ohio*, State of Ohio Department of Education, Columbus, 1970.

[23] Elliot Eisner, "Curriculum Ideas in a Time of Crisis," *Art Education*, Vol. 18, October 1965.

[24] Ralph Smith (ed.), *Aesthetics and Criticism in Art Education*, Rand McNally and Company, Chicago, 1966.

[25] Efland, *Guidelines*, pp. 3, 4.

[26] Viktor Lowenfeld, *Creative and Mental Growth*, Macmillan, New York, 1947.

[27] Hopkins District 270, 1980, preface.

[28] Ibid.

> Preconditions affect how we attend to our phenomenal environment; children need to be predisposed before they can go out and find and discover. Building predispositions is a modeling sort of activity: you talk about; you direct attention; you focus; you give reasons for attending to things. Eventually the children begin to develop habits of attending to things.

The third unit is directed toward the theme "Art Is All Around Us." The focus of this unit, according to DiBlasio, is intended to be upon art history. The idea is for the children to look at the world of art in a cultural context as well as in the museum masterpieces. DiBlasio comments:

> The entire curriculum introduces students to a number of visual images and exemplars. For the primary level, unit three focuses on the study of images of art concentrating on social values, function, and geographical groupings. Experiences planned for the unit enable students to see relationships between their own expressive efforts and the adult world of art.

The plan is to follow the perceptual emphasis of the second unit with opportunities to apply those learnings to exemplars of quality art. She is not satisfied that the unit is as effective as it might be and intends to improve the content and scholarship in the unit.

Skill development in art production is emphasized in the fourth unit, entitled "I Use Artist's Materials." Each of the four units provides art activities for the students, but this unit develops the productive aspect in greater depth. Productive activities are utilized in the first three units to develop concepts within the unit themes.

Assuming that the curriculum delivers the intentions of each of these units and teachers are able to implement them, each student at each grade level will experience six weeks of art instruction emphasizing each of the four themes, or 24 weeks of planned art instruction each year. During the units, children will observe their environment as a source for art expression, attend to visual and aesthetic phenomena from an artistic point of view, gain experience with the historical and cultural aspects of art through viewing art objects, and develop technical and expressive skills in their own art production. Because the school year includes additional weeks, the curriculum suggests a culminating project for the children entitled "This Is My Show," which encourages the development of an art display that would review and consolidate the learning accomplished during the year.

Each unit of the curriculum is organized under headings that can be monitored for scope from unit to unit and from year to year. For example, it is not difficult to follow the content of the curriculum across grade levels under the headings of "function" or "vocabulary" to discover what is presented at each level, how the content relates to that in the next level, and how comprehensively the content represents the concept or heading across the curriculum. The major headings for each unit are:

SUBJECT MATTER
ART FORM
VISUAL QUALITIES
MATERIALS
TECHNICAL SKILLS/PROCESS FUNCTION

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[29] Edmund Feldman, *Art as Image and Idea*, Prentice-Hall, Englewood Cliffs, New Jersey, 1967.

[30] Vincent Lanier, *The Arts We See*, Teachers College Press, New York, 1982.

[31] James Gibson, *The Perception of the Visual World*, Houghton Mifflin, Boston, 1950.

[32] June McFee, *Preparation for Art*, Wadsworth Publishing Company, Belmont, California, 1966.

STYLE
VISUAL RESOURCES/ARTISTS AND THEIR WORKS
VOCABULARY DEVELOPMENT
NOTES TO THE TEACHER

Each Hopkins elementary teacher receives a curriculum booklet approximately 100 pages in length with about 24 lessons. Each grade level booklet contains, first of all, an overview of the year's program on a two page chart. A unit overview is presented before the individual lesson plans. The lesson plans briefly list the appropriate information under each of the headings listed above, then provide detailed information for the teacher under the heading of "procedure." Following is an example from Grade 1, Unit 3, "Art Is All Around Us: American Indians' Useful Art," Activity 1, I Look at Useful Art of the American Indians:

1. Say to the students:

   "Today we are going to look at some slides. The first four slides are of containers. The containers are useful pots made by American Indians." Ask the following questions for each pot. (Slides 1–4):

   a. "Do you see any human or animal figures? What are they?"

   b. "What is the overall shape of the pot?"

   c. "What shapes do you see on the pot?" (round, square, triangular, rectangular)

   d. "What kind of lines do you see on the pot?" (jagged, smooth, curved, dark, light, thin, thick, straight, zig-zag)

   e. "How do think the texture would feel if you touched this pot?" (rough, smooth, soft, hard, raised, lowered, etc.)

2. Say to the students:

   "Now we will look at three slides of weaving."

3. Show Slide 5. Say to the students:

   "This slide shows an American Indian artist making a different kind of useful art. Can you tell what she is making? This woman is *weaving* a blanket using wool yarn. She weaves the yarn in and out of the strings that you can see in the slide. The wooden frame that she is working on is called a *loom*. She had to carefully plan the design of the blanket before she began weaving. You can see that the top part of the blanket is finished. What kinds of lines do you see? What kinds of shapes do you see on the completed portion of the blanket? Weaving a blanket like this is hard work. It will take a *long* time to complete the blanket."

4. Show the next slide. (Slide 6) Have the students identify the kinds of lines, shapes, colors that are in the blanket.

   Say to the students:

   "If you could have this blanket, what would you do with it?"

5. Show Slide 7.

   "This American Indian Weaving is called a Button Blanket. Why do you think it is called that? The figure in the center of the blanket is made out of small shells. What do you think the figure is?" (Tell the students the figure represents a bear.) Have the students identify the lines, shapes, and colors of the blanket. What kind of mood do you think the bear is in? Can you make the same expression on your face?"

6. Show Slide 8.

   "This is a slide of two women artists making useful art. What are they weaving? (baskets) "Where else can you see an example of weaving?" Have the students select a woven object in the slide. Discuss what its use might be. Repeat this process several times.

7. (Optional) Show Slides 9, 10, 11 and have the students identify their uses.

   Slide 9—Klikitat basket

   Slide 10—Potawatomi beaded moccasins

   Slide 11—Arapaho ghost dance shirt

8. You could suggest that the children draw the pots or weaving that they liked in their sketchbooks. Sketchbooks can be used after viewing movies or filmstrips in science or social studies, too. Having a child recall and record visual information should help him/her remember it better and attend to more details in the future.

The level of detail provided for the teacher is indicative of the intent to implement the curriculum through regular classroom teachers. The in-service assistance available to the teachers is often essential when the lesson requires some background in art content. The availability of an art specialist on a regular schedule and by request is an integral aspect of the curriculum. As Maggie says, "We did some of the things that the document itself didn't do in the in-servicing of teachers." As prescriptive as this curriculum is, it is not intended to be "teacher proof." It is based on the assumption that the classroom teacher can deliver it, but it also recognizes the limitations of most elementary teachers with respect to art content.

The Hopkins curriculum is organized in consideration of children's cognitive development from kindergarten to the upper elementary grades. The writing of Jean Piaget is one source that guided Dr. DiBlasio in building age-related sequence into the curriculum.[33] According to Piaget's theory and much related research, the abstract level of thinking is not generally achieved until the "formal operations" stage around eleven years of age (sixth grade). Most of elementary school education occurs during the stage of "concrete operations" (7–11 years of age) with kindergarten and first grade occurring during the "preoperational" period (2–7 years of age). An example of the application of Piaget's theory can be seen in the way the concept "abstract" is handled in the curriculum. Instructional activities deal with "subject matter" as opposed to "theme," as the former is seen as concrete and the latter as abstract. DiBlasio explains her reasoning:

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[33] Jean Piaget, *The Mechanisms of Perception*, Basic Books, New York, 1969.

> Young children can talk about happiness, for example, but for them happiness is concretized in individual experiences, not summarized in an abstraction. I advised the writers in constructing art lessons at the primary level not to introduce the concept of theme, but to remain at the level of concrete subject matter. We need to wait until the children have reached the formal operations stage. Then children can deal with the abstracted notion of a theme, such as "happiness" or "peace"; they can then attempt to translate an abstract theme into a visual form.

Another example has to do with the "functions of art" category. The functions are not introduced per se in an individual unit, but are introduced concretely through particular works of art that serve these functions—e.g., commemorative, decorative, or useful. Art historical content is also introduced concretely by exposing students to works of art and artists' lives from different periods and cultures. Analytical thinking necessary to criticism in general and to conceptualizing artistic style is not introduced until the fourth grade. Before that, responding activities are exclusively discriminative and descriptive. In Maggie's words:

> We don't introduce style until the fourth grade because this involves analysis, and a younger child would be confused by attempts at analysis. A child can learn the names of styles at the primary level, although this amounts to collecting vocabulary words. To understand how the complexity of the style is developed would require analysis. I maintain, on the basis of Piaget's model of developmental psychology, that analysis can take place only when the child reaches the conceptual understanding (formal operations) level of abstraction.

These examples are indicative of the care and thought that have gone into the development of the Hopkins curriculum in general. Attention has been paid to what the children who progress through the curriculum will learn and know about the functions of art, about artistic style, and about the sensuous qualities of art. The curriculum is organized so that children can gain understandings appropriate to their cognitive abilities and can build upon those understandings during subsequent months and years of art instruction.

Two observations discussed by Bruner in his *Essays for the Left Hand* appear to apply to the intentions of the Hopkins curriculum. The first is that "it is sentimentalism to assume that the teaching of life can be fitted always to the child's interests."[34] This applies to the selection of subject matter content in the curriculum that is determined by the knowledgeable adult writers to be followed by the classroom teacher and received by the students. This thinking tends to align with a philosophical position that emphasizes what is to be experienced in a world external to the learner. Reality is not created only in experience, but also resides outside the learner. The curriculum developer can, therefore, legitimately make decisions regarding curriculum content based on professional expertise and knowledge of the subject matter, rather than relying on the child to discover what is of worth to be learned.

Nevertheless, as Bruner points out, the child is to be given careful attention and consideration in the planning of the child's education: "Insofar as possible, a method of instruction should have the objective of leading the child to discover for himself."[35] In the Hopkins curriculum these ideas coalesce in the notion that, in DiBlasio's words, "there is, after all, a larger world outside children's consciousness and it is the function of the teacher to help the child form concepts which have reference in that world." This view requires expert adult guidance, which, in the case of the Hopkins art program, is provided to a great extent by the prescriptive curriculum.

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[34] Jerome Bruner, *On Knowing: Essays for the Left Hand*, Atheneum, New York, 1968, p. 117.

[35] Ibid.

6. EXTENSION OF THE CURRICULUM UPWARD

Now that the elementary art curriculum has been developed, piloted, revised, and fully implemented for two full years, work has begun to extend the art curriculum upward into the junior high school. The impetus for this undertaking comes from the district administration with the support of the fine arts chairperson, the elementary arts coordinator, and some of the secondary art teachers. Some questions have already been raised in the process of developing the junior high school curriculum having to do with conceptions of art education, the role of the art teacher, and teacher autonomy.

The dominant role model for art educators for the past several decades has been the producing artist.[36] The literature is replete with references to the artist/teacher, and the placement of the artist role first is not arbitrary. The producing fine artist has been the role model for the teacher, and the teacher is expected to be a producing artist as a role model for the student. This approach is consistent with the dominance of art production in art education to the exclusion of attention to the critical and historical domains.

Although there is no typical context that describes the professional backgrounds of all art teachers, several factors in the development of art education are sufficiently pervasive to provide some insights that will apply in many cases. For example, it is likely that secondary art teachers have a strong emphasis in art studio production, probably in drawing, painting, and sculpture, as well as in other modes of art making. Many graduated from departments of art and had only a required minimum of association with courses in professional education. Some graduated from small programs of art education with no professional art educators on the faculty; in these cases they completed the student-teaching requirement under the direction of a professor from a department or college of education who probably had little background in art. Typically, the secondary art teacher has a few courses in art history and very little, if any, formal education in aesthetics and art criticism.

This profile implies some attitudes that art teachers might develop with respect to studio art; aspects of education such as curriculum, instruction, and evaluation; and with respect to teaching in the critical and historical domains. Even more influential than the college art curriculum, however, is the effect of the studio mystique and the charismatic aura that has been developed around the role of the artist, especially the "fine artist."[37] The following profile of values that are sometimes communicated to art students at the college level is probably not typical of any one art department, but some combination of the beliefs and attitudes expressed will be found in many.

First, a value that one would expect to find in an art studio is *a strong commitment to art.* Researchers report that the only other students besides artists with a corresponding strength of values in relation to their major studies are those studying for the ministry.[38] The strong commitment to aesthetic values by art students is attended by a corresponding lesser concern for economic and social values.

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[36] Chapman, *Instant Art*, p. 89.

[37] Robert Motherwell, in Herschel B. Chipp (ed.), *Theories of Modern Art: A Source Book by Artists and Critics*, University of California Press, Berkeley, 1968, p. 563.

[38] J. W. Getzels and M. Csikszentmihalyi, "The Value-Orientations of Art Students as Determinants of Artistic Specialization and Creative Performance," *Studies in Art Education*, Vol. 10, No. 1, 1968.

In some art studios or departments can be found *a belief in the predominant value of art*, placing the pursuit of artistic excellence as the highest value, superseding other commitments. In this environment the student is taught that an overwhelming dedication to art is required and that sacrifice of lesser values is necessary for success in art. This attitude is well-known also in the other arts such as music, theatre, and literature. The artist has what might be considered a "special calling," almost in the order of a religious commitment, and must at all costs remain true to that calling. For example, Harold Rosenberg wrote of the Abstract Expressionists, "Based on the phenomenon of conversion the new movement is, with the majority of the painters, essentially a religious movement."[39]

Very often a high premium is placed on a *strong individualism*, which is associated with creativity and personal expression. One view of the artist's goal is "to express one's self aesthetically at the highest human level."[40] This expression means that the artist is "giving and projecting his point of view, his personal and unique feeling, thinking and perceiving"[41] to produce a work of art. Because the person is a unique individual, adherence to a personal viewpoint is essential for creative art production. According to this view of the artist, "If we truly do our 'own thing,' it will be original and unique just as the person, himself, is unique."[42] The artist as a strong individualist was especially pervasive during the heyday of Abstract Expressionism during the 1940s, 1950s, and the early 1960s. Few artistic movements have dominated the art scene so thoroughly as Abstract Expressionism during those years and public education was undoubtedly influenced as many art teachers were educated in college departments of art that were immersed in that style. A strong ego and a persistent individualism were necessary for the artist to maintain. Hans Hofmann advised, "Everyone should be as different as possible. There is nothing that is common to all of us (artists) except our creative urge."[43] The non-objective painter or sculptor looked inward to his or her own thoughts and emotions for artistic subject matter rather than outward to the phenomenal world. In the words of painter Barnett Newman, "Instead of making *cathedrals* out of Christ, man or 'life,' we are making it out of ourselves, out of our own feelings."[44]

The artist who followed this approach relied on his or her own unique individuality and could not afford to be conventional. Therefore, *nonconformity* was often a strong value promulgated in college art studios that bought into this artistic genre. Thus, it became popular for artists to reject commonly accepted standards for speech, dress, and social behavior, to name a few. As Motherwell commented, "one might almost legitimately receive the impression that abstract artists don't like anything but the act of painting."[45]

This view of the artist as individualist and rebel (innovator) with a predominant commitment to the artistic endeavor pervaded many art departments and often resulted in an environment that was not supportive of artistic neophytes or dilettantes. Only those art-major students who were willing to "pay the price" were considered worthy of serious attention. Non-art majors were tolerated in this environment, but often were confused by a lack of clear instruction in art fundamentals. In many cases art education students were considered almost the same as non-art majors, causing some to disguise their major when entering studio classes in order to receive respectful consideration.[46] For these future secondary and elementary school teachers the message was clear that art values greatly supersede any considerations about educational issues. It was common for college studio instructors and professors to repudiate their roles as art educators because the overt admission that they gain their livelihood from the teaching function in an accredited, perhaps bureaucratic, institution detracts from the image of nonconformist individualist.

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[39] Harold Rosenberg, "The American Action Painters," *Art News*, December 1952, pp. 22–23.

[40] John Michael, "Studio Art Experience: The Heart of Art Education," *Art Education*, Vol. 33, No. 2, 1980, p. 16.

[41] Ibid.

[42] Ibid.

[43] Hans Hofmann, from session of abstract artists in New York, 1951, in *Theories of Modern Art*, p. 564.

[44] Barnett Newman, "The Sublime Is Now," *Tiger's Eye* (New York), No. 6, December 15, 1948, p. 52.

[45] Motherwell, *Theories of Modern Art.*

Barnett Newman asserted that "undoubtedly the first man was an artist,"[47] and the correlate of his assertion that "the artist precedes the historian" typifies the attitude held by many artists and expressed to their historian colleagues in departments of art. The college art education student usually takes some coursework in art history, but the primary position of the artist is asserted and maintained: Historians are those who write about what artists do.

Furthermore, during the era of Abstract Expressionism, much of the artistic tradition and heritage was rejected. Newman, for example, stated: "We are freeing ourselves of the impediments of memory, association, nostalgia, legend, myth, or what have you, that have been the devices of Western European painting."[48] When the knowledge of the past is viewed as an "impediment," it is unlikely that students will place high value on the study of the past.

The Abstract Expressionist's viewpoint, with its inward perspective, also discouraged the development of art criticism as an important aspect of art learning in some college art departments. Adolph Gottlieb and Mark Rothko, in their 1943 response to a *New York Times* art critic, stated: "We do not intend to defend our pictures. They make their own defense. We consider them clear statements. . . . No possible set of notes can explain our paintings. Their explanation must come out of a consummated experience between picture and onlooker."[49] The critic as an intermediator between the viewer and the work of art was thus rejected, and the notion was advanced that talk about art was of little value. This notion persisted in many art departments even though art critics Clement Greenberg and Harold Rosenberg were influential in the popularization of the style.

The art teacher who holds some of the values described above will have philosophical grounds for resisting a curriculum that rejects those deeply held values. The art educator who believes in the primacy of making art in relation to the study of art history and the development of the skills of criticism and appreciation will probably have some trouble accepting the notion of an art program that institutes a parity among the three domains. The art educator who holds the self-image of the individualist-artist will probably reject the idea of specific curriculum content that is intended for all students and that is to be taught in sequence.

The art educator who holds strong values for nonconformity will probably resist the institutionalization of the art program in place of the approach that centers on the artist-teacher as role model for the students. Although we did not examine the beliefs and backgrounds of the secondary art teachers in Hopkins, it is likely that some of the values described above are held by some, and it is possible that these values are influential with respect to implementation of the new art curriculum that has been developed for the junior high schools. Some of these values were expressed in interviews with the art teachers. For example, one teacher commented on the central role of the artist.

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[46] Chapman, *Instant Art*, p. 91.

[47] Barnett Newman, "The First Man Was an Artist," *Tiger's Eye* (New York), No. 1, October 1947, p. 59.

[48] Newman, "The Sublime Is Now," p. 53.

[49] Adolph Gottlieb and Mark Rothko, in art critic Edward A. Jewell's column, *New York Times*, June 13, 1943.

> The artist is what art is. It's not galleries; I mean, galleries have nothing to do with it, it's the artist. Artists are visual, exciting, flamboyant people and without that tremendous energy you don't have artists. Ninety-nine percent of what I teach is the extending of energy and if you have enough energy to work, art will follow.

In another statement from an interview, the role model of the artist-teacher is evident:

> I always consider that I'm the artist, I'm their model, and kids get to respect me as their art model and they'll learn more from me. There's nothing that they don't see in demonstrations; and I don't bring in films of somebody throwing pots. I throw pots for them, I paint for them, I draw for them, so everything is live and in color.

The question in Hopkins as in any similar situation is how secondary art specialists, especially those with years of experience who are asked to change their teaching approach, will relate to a new curriculum.

The key people who developed the elementary art curriculum, Dr. Margaret DiBlasio, Carol Sirrine, and Nancy Pauly, were the major actors in the writing of the junior high curriculum along with one of the high school art teachers. A basic document used for the development of the curriculum was "Some Essential Learner Outcomes" (SELO),[50] a product of the Minnesota State Department of Education. The SELO publication provides learning objectives in the three domains as well as general curriculum guidance. Dr. DiBlasio also worked extensively on that document as it was developed by art educators in the state under the direction of the state art consultant.

The curriculum is organized in a format that includes specific objectives, time allocation for parts of the lesson, instructional strategies, materials required for the lesson, and instructional resources. One of the six-week units that is intended for all seventh graders is on "Design," and it is structured to build on learning fostered by the elementary curriculum. Other units on drawing, painting, and printmaking have been developed. None of the junior high units are available at the time of this writing.

When the materials have been printed and made available to the junior high school art teachers, they will need to be pilot tested as were the elementary lessons. At this point the process has met with less enthusiasm than was the case at the elementary level. Some teachers have expressed reservations at meetings held during the process of development and some resistance to the new curriculum has been noted. The curriculum emphasis is fairly strong in the productive domain in deference to the studio orientation of the teachers who will use it. Unfortunately for purposes of this report, results of this attempt to extend a sequential art curriculum upward from elementary school to the junior high school will not be known for some time. As the Virginia Beach study of this research project suggests, art specialists can thrive within the constraints of curriculum structure. How the process is accomplished in Hopkins and how long it takes remains to be seen. Judging from the success at the elementary level and the competency and enthusiasm of those who will participate in the process, I am optimistic that the goal of a unified curriculum in art from kindergarten through junior high will be accomplished.

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[50] *Some Essential Learner Outcomes in Art*, Minnesota State Department of Education, 1980.

7. SUMMARY AND CONCLUSIONS

The Hopkins story seems disarmingly simple, as if it should have happened many times in many places for many years. It is the story of a small community and a small school district that decided they wanted a program of regular art instruction in the elementary schools. They undertook the task as if it were any other subject in the curriculum—as if that was the way art should be considered. The administration created a half-time fine arts chairperson position just the same as the mathematics and social studies positions. The administration, including the chairperson, decided that if they wanted art instruction they should have a curriculum so the teachers would know what to teach.

They hired an expert in art curriculum development, worked hard, and wrote an art curriculum that provided sequential learning in the three domains of history, criticism, and production. They decided that they should teach the teachers what to do with the curriculum so they held in-service meetings, just as with other subjects that required in-service support. They hired an art specialist to work with the teachers and help them, and then they asked the teachers to teach art to all of the elementary children in the district. The teachers are teaching art as well as reading, mathematics, and the other subjects in the curriculum. The children are learning about art every week. The fine arts chairperson, the elementary art consultant, and the district evaluator are working on ways to assess student learning in art similar to evaluation efforts in other areas of the school curriculum.

Can such a straightforward story inform the field of art education? Isn't this actually a very typical example of art education in a small school district? The answers to these questions, in reverse order are no, the Hopkins art program is not at all typical and yes, the Hopkins story can inform the field of art education. As the report points out, any district with a regular elementary art program is unusual; the Hopkins program is even more unusual because it has a sequential art curriculum that balances instruction across the three domains of art learning. Perhaps the innovation in Hopkins is the development of something that art educators have been suggesting and advocating for years. When the Hopkins educators accepted the notion that art was essential to a balanced education, and the suggestion that it should be a balanced, discipline-based approach, they evidently saw no reason why they couldn't achieve that in their district. So they did.

Of course, nothing in education is quite that simple. For example, the association with Dr. Margaret DiBlasio, who had the necessary expertise for the task, was perhaps a propitious coincidence. Without her participation the project would undoubtedly have had different results. There were also numerous complications and barriers all through the process, which was by no means an easy or simple one. More problems remain at the elementary level and at the secondary level as the implementation process continues. Nevertheless, I was impressed throughout the months over which this study was conducted with the informed optimism of the Hopkins people who did this job. They seemed to have a clear image in their minds about how their district was managed and what they could accomplish.

Several aspects of this story might be of interest to art educators. The issue of who shall teach art in the schools is informed by this study. Contrary to the beliefs and values of many art educators, classroom teachers are doing a credible job of art instruction in this district. I have pointed out repeatedly, however, the essential role of the prescriptive art curriculum to their success, and the equally vital role of the art specialist whose job it is to support the teachers.

A related issue is the efficacy of the written curriculum that is more than a guide to teaching practice; it is prescriptive, and each lesson is integral to the carefully developed sequence. Many art educators object to such a curriculum because of the restraints it places on teachers, especially art teachers. For years art educators at the college level have attempted to teach prospective art teachers the fundamentals of curriculum development because art teachers, unlike those of most other school subjects, are expected to develop their own curricula as well as to teach and evaluate. However, any who have seriously attempted to develop a curriculum that is more than a series of unrelated studio projects know that this is a very complex, tough job. It takes time, energy, knowledge, and perseverance, as the Hopkins study illustrates. Regardless of their teaching skills and artistic abilities, most art teachers are not prepared to develop comprehensive art curricula, especially when attention to the critical and historical domains is required. Yet, we have gone a large step further in many teacher education programs and we have attempted to teach prospective elementary teachers with virtually no art background how to develop art curriculum for their future students. And we hope that they can learn this in one required course in art education.

If the Hopkins district is an example, perhaps explicitly written art curricula should be utilized more in teacher education programs with art specialists and especially with prospective elementary teachers. Rather than spending the limited hours in art education courses attempting to develop an art curriculum, the college students might better learn what a well-planned art curriculum looks like and what it is like to teach lessons from the curriculum.

Art educators might also be interested in a changing role for the elementary art specialist: that of curriculum implementation and support professional for elementary teachers who are responsible for art instruction. This role, also, is unacceptable to many art educators. However, it is difficult to dispute that many elementary art specialists teach so many children, sometimes in two or more schools, that they can't hope to learn all of their students' names. And art is taught to each student much less frequently then once a week in many situations. The elementary art specialist's role, exemplified in Hopkins, allows the specialist to direct and influence the art education of many children through her associations with the classroom teachers and the school principals. The range of her influence and the scope of her responsibility are much greater than those of the itinerant elementary art teacher.

Finally, the extension of the Hopkins art curriculum to secondary grades has raised several questions. Although the junior high school curriculum is not ready for trial implementation at this writing, anticipation of it has uncovered some sensitive issues. These questions and issues are more fundamental even than competing approaches to art education. They deal with basic conceptions of the artist and values that are conveyed regarding the role of the artist. Although some of these values might serve the artist, they have negative effects in other settings, most particularly with respect to education. In his series of Mellon lectures, Jacques Barzun spoke of "Art the Destroyer," and analyzed art with respect to both "its value and its drawbacks for life."[51] Perhaps it is time to recognize negative as well as positive values that are conveyed to prospective art educators in departments of art and to analyze them in relation to the education function. For example, the term *artist-teacher* is in some ways a juxtaposition of contradictory concepts and an invitation for the dysfunction of both roles.

As the field of art education continues to advocate the utilization of the role models of artist, art historian, art critic, and aesthetician as foundations for education, further analysis of the compatibility among values expressed within these disciplines and those required within public education is needed. Art educators, with personal commitments both to art and to the educational enterprise, might benefit from learning more about possible contradictions between art and education.

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[51] Jacques Barzun, *The Use and Abuse of Art*, Princeton University Press, 1945, p. 4.

Table 6

SUMMARY DATA FOR STUDENT QUESTIONNAIRE

	Grade	Number	Mean	Standard Deviation	Standard Error	t Value	Degrees of Freedom	2-tail Probability
Part 1	4	97	52.94	9.26	0.94	2.35	198	.02
	6	103	49.91	8.93	0.88			
Part 2	4	97	11.68	3.16	0.32	−3.91	198	.0001
	6	103	13.50	3.40	0.34			
Part 1	4 & 6 (male)	96	50.34	9.82	1.00	−1.44	188	.15
	4 & 6 (female)	94	52.28	8.56	0.88			
Part 2	4 & 6 (male)	96	12.91	3.50	0.36	1.04	188	.24
	4 & 6 (female)	94	12.32	3.43	0.35			

Questionnaire Reliability – Part 2 (26 Items)

	n	Unequal Length Spearman-Brown	Guttman Split-half
Grade 4	97	.6482	.6478
Grade 6	103	.5314	.5309
All male	96	.5521	.5521
All female	94	.7083	.7059
All	200	.5970	.5963

Part III

ART EDUCATION IN THE PALO ALTO PUBLIC SCHOOLS

Elliot W. Eisner
Professor of Education and Art
Stanford University

With the Assistance of
Raymond Berta
Liora Bresler
Lorna Catford
Amy Phillips
Deborah Katz-Trilling

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I wish to express my thanks to the art teachers and to the SPECTRA artists in the Palo Alto Unifed School District for permission to observe their teaching during the 1982-83 and 1983-84 academic year. This work could not have been done without their full and generous cooperation.

I especially want to express my gratitude to Mrs. Kay Alexander, Art Consultant for the Palo Alto Unified School District who, with typical bigness of heart, paved the way for our efforts. I also want to express my gratitude to the trustees of the Palo Alto Unified School District and to Dr. Newman Walker, Superintendent of Schools, and Mr. John Martin, Assistant Superintendent, for their assistance and support throughout the course of the study.

Finally, I wish to express my gratitude to Mrs. Lani Duke, Director of the Center for Education in the Arts, the J. Paul Getty Trust, for her unfailing commitment to the improvement of art education in American schools

Elliot W. Eisner
Professor of Education and Art
Stanford University

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1. SUMMARY

Palo Alto is an upper middle class suburban community located about 30 miles south of San Francisco. Adjacent to Stanford University, the Palo Alto Unified School District serves not only the Palo Alto community but the communities of Los Altos Hills, Stanford, and Barron Park. The school district has a reputation for excellence: 90 percent of its high school graduates attend colleges and universities. Their performance on standardized achievement and aptitude tests is usually around the 85th percentile nationally. The community has very high expectations for its schools, and its schools meet these expectations.

The district has three types of schools: 11 elementary schools (K-6), two middle schools (7–8), and two high schools (9–12).

The district employs no full-time art teachers at the elementary level but has three full-time art teachers at the middle school level and seven full-time secondary school art teachers. Unlike the vast majority of the 11,000 school districts in California, the Palo Alto Unified School District employs a full-time art consultant and has for over 20 years. It also has a one-year fine arts requirement for high school graduation, a requirement that exists in less than 3 percent of the school districts in the nation.

One aspect of the elementary school art program that is of signal importance to its well-being is attributable to the efforts of its art consultant, Kay Alexander, who has been remarkably effective in maintaining a high profile for the art program within the state. The art consultant has taken the initiative for securing outside financial support for the program by preparing proposals for the funding of programs she believes will be useful in the district. Several of her proposals to foundations and to the State of California have been successful. She has developed a small but loyal lay constituency by providing opportunities for members of the community to teach and in other ways actively support art education within the Palo Alto schools. She has maintained especially close contact with state and national developments affecting art education. These contacts have provided an awareness of targets of opportunity that she has exploited to enhance art education in the district. She has developed programs that inform the community about art education in the district. The annual "Art Thing Wing Ding," an art fair for art education, is one example.

The program that perhaps best exemplifies the art consultant's initiative is the SPECTRA (Special Teacher Resources for Art), designed to prepare elementary school classroom teachers to teach the productive, critical, and historical aspects of art. This program, funded by the state of California, employs 18 members of the Palo Alto community who have a background or professional training in art and who use a curriculum developed by the art consultant to teach art once each week to about 80 percent of the third, fourth, fifth, and sixth grade students in the Palo Alto Schools. One important feature of the program is the expectation that classroom teachers observe the SPECTRA artists, as they are called, so that they can take over when program funding terminates. Hence, the students receive the benefits of the instruction provided by the SPECTRA artist, and the elementary school teacher has the benefit of a direct, observational in-service program.

As promising as the SPECTRA program is, it could benefit from modification. First, the in-service program provided by the art consultant to the SPECTRA artists could be deepened so that SPECTRA artists better understood the larger educational uses of the art curriculum. Second, the curriculum itself could be modified so that more continuity was provided across lessons. At present, each lesson is completed in one session and in our view provides too little continuity and sequential development. Third, greater participation in the SPECTRA curriculum by the general classroom teacher could be encouraged so that he or she develops the skills needed to use the curriculum and instructional materials before program funding terminated.

The SPECTRA program has great potential for school districts in communities where individuals with a background in art and art education reside who would welcome opportunities to teach art part-time. However, modifications of aspects of the program should occur before such diffusion takes place.

The middle school art program is taught by teachers trained in art education, yet in some ways the middle school program is the least coherent. Like many art programs taught by specialists in art education, there is a strong tendency for art teachers to want to develop their own curriculum in art, thus diminishing the likelihood of coherence across programs within or between schools. When the teacher is strong, the program is excellent. When the teacher is weak, there is no well-developed curriculum to compensate. In Palo Alto's middle schools the quality of instruction varies widely, partly because of differences in background and experience as well as personality, among the teachers.

The status of art as perceived by middle school students is low; although they indicate they enjoy art, they do not believe that it is a subject in which they learn a great deal, nor do they believe it to be highly important in the academic pecking order.

Middle school art teachers also believe art has a low status among the subjects in the curriculum, though they themselves believe the benefits of art education to students to be extremely important. Art teachers at the middle school level have a broad view of art, including in their conception not only those objects and events typically regarded as works of art but, for example, "the ways in which life is led."

Instruction in the critical and historical aspects of art is most often related to the productive activities that are the central focus of the middle school art curriculum. This instruction is provided when teachers prepare students for an art project and when they talk directly with students about the quality of the work they have produced. No courses are devoted exclusively to the teaching of art history or art criticism.

At the secondary level art is taught by seven art teachers working in Palo Alto's two secondary schools. The program can for practical purposes be divided into two segments. SPECTRUM is a basic art program for beginning secondary school students. Its aims are to acquaint students with a range of projects, materials, and techniques and to build upon the work in art that they might have had before coming to high school. (Approximately 50 percent of all entering freshmen have had at least one semester of art at the middle school level; about 20 percent have had one year of art.)

The second segment of the secondary art program consists of advanced classes in studio art and in art history. Like the middle school art program, the curriculum at the secondary school level is defined in quite general terms, affording each art teacher the opportunity to meet program aims in ways that are congenial to his inclinations. Palo Alto secondary school art teachers have succeeded in creating a supportive, informal, yet serious environment for students. Students move around at will, are free to use the resources they need to get on with their work, and are permitted to converse with each other and to comment on the work of their classmates. But, in general, a studio environment prevails. Clear expectations are set by the teachers, students are aware of them, and the intensity and the quality of their work is high.

The art history curriculum benefits from a special room for this purpose at Palo Alto High School, but it is available as a course of study at both schools. Students are expected to become knowledgeable about styles of art and the work of particular artists, they have practice in talking about art, and they are expected to write essays about problems in art and art history. They attain levels of sophistication that are rare at both the secondary and college levels, in part because in most secondary schools art history is not available and because their general educational level is higher than average. Nevertheless, they achieve a great deal in their courses, particularly in art history, largely, but not exclusively, because of the competence and professional skill of their art teachers, professionals who take their work seriously and who expect their students to do so.

The art program in Palo Alto high schools indicates that when skilled art teachers have a general curriculum structure and various teaching skills, they are able to offer students many opportunities to learn in the visual arts. What makes the program work in these schools are teachers who are dedicated to their teaching, serious about what they do, and who have high expectations for their students. When combined with an informal yet serious atmosphere these features create conditions in which considerable learning in art can occur.

Unlike the program at the elementary school level, the secondary art program does not have an active lay constituency. In Palo Alto the public's engagement in the art program is at the elementary school level, because the art consultant devotes her efforts to the elementary school art program and because, like so many other secondary school teachers, the art teachers in the Palo Alto schools tend to be independent professionals who focus more upon what they do in their own classes than what they might do with the community in which they work.[1]

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[1] For more information about the Palo Alto art program, contact Mrs. Kay Alexander, Art Consultant, Palo Alto Unified School District, 25 Churchill Avenue, Palo Alto, California 94306.

2. ART EDUCATION IN THE PALO ALTO UNIFIED SCHOOL DISTRICT

THE COMMUNITY AND ITS SCHOOLS

Palo Alto is not a typical suburban community. Adjacent to Stanford University, but not in its shadow, it has the reputation of being an enlightened, forward-looking, cultured place in which to live, a place that real estate agents point out to prospective clients as having one of the state's outstanding school systems. The Palo Alto Schools have long had a reputation for excellence: Students regularly perform in the 85th percentile on the California Test of Basic Skills; the average Scholastic Aptitude Test score in 1982 for 77 percent of the high school seniors who took the test is 555 and 493 in the mathematics and verbal sections respectively; and 90 percent of graduating seniors attend colleges or universities, many of them at highly selective institutions.

The parents of Palo Alto students would have it no other way. A substantial portion of them are themselves college educated and their expectations for their children are very high indeed. They expect the schools to perform, and performance, at minimum, means that on standardized achievement tests students in the district will be at the highest levels of achievement on national norms. Slipping from that standard would surely jeopardize the position of an elementary or secondary school principal or the superintendent of the district.

High parental expectations also mean that schools are orderly, that discipline problems are quickly managed, and that a respectable array of elective courses is available for students who wish to enroll in them.

The Palo Alto Unified School District serves about 8400 students in its eleven elementary, two middle, and two senior high schools. Since about 1963, the population of the district has decreased by about 40 percent and, like other districts in the state, it has had to close some of its schools.

But these are physical changes. There have been changes in educational philosophy as well and in the way in which the schools function. Perhaps the most important of these is the notion that once existed that the Palo Alto schools were lighthouses for other school districts within the state—even the nation. The schools of the district once made a major effort to develop their own curriculum materials, to employ innovative and often "progressive" educational practices, and to share what they were doing with other school districts. But the national educational climate for schools has changed from what it was in 1963. Innovation, a term that had much currency during the 1960s, is one of the last words one is likely to hear from school superintendents or school board members today. Today's educational climate is one of standards, discipline, basics, and homework. The current prescriptions for quality education do not focus much upon the processes of educational practice but upon those aspects of schooling that can be more easily monitored: a longer school day and an extended school year, increased course requirements in mathematics and science, and something called *computer literacy.* The arts simply are not on the national agenda. Indeed, on the most recent Gallup Poll of the American public regarding the importance of study in fine arts for college and non-college bound seniors, the arts were ranked 15 and 16 out of a list of 15 and 16 subjects.

Parents tend to believe what they are told about the quality of American schools; they have precious little else to use to appraise them. And they assign educational priorities to those subjects that they are told are necessary for educational and economic mobility. Their view of education is essentially instrumental. Even the report of the Commission on Excellence, entitled *A Nation at Risk*, emphasizes an economic justification for bringing excellence to American schools; we must not, we are told, "lose our competitive edge."[2]

Yet despite the prevailing climate, the communities served by the Palo Alto Schools have not forsaken the fine arts. First, it is one of the few school districts in California employing a full-time art consultant.[3] Second, it is one of the few school districts in America that has a high school graduation requirement of one year in the fine arts. Parents in the Palo Alto community are an educated group. They recognize that the fine arts ought to have a place in the curriculum. The Palo Alto community is riddled with art galleries, an art museum, a crafts center, a cultural center, three theater groups, a community orchestra, and an active arts commission. The fine arts are a part of the fabric of life for many Palo Alto residents. Besides, it is a matter of self-respect for the upper middle class to give at least a nod to "culture."

Yet the fine arts in Palo Alto schools are in an ambivalent position. Parents want the schools to provide art experiences for their children, they want the high schools to offer art courses for those who wish them, especially advanced placement courses in art for the college bound student. Yet the fine arts are not considered as important as either the sciences or the social studies. The community seems to want a place for the arts within the school but it does not seem to want them to have too substantial a place. It would not, for example, consider that the arts, like the sciences, be required for two years of study.

In this view of the place of the arts in education Palo Alto is unexceptional. Most upper-middle and lower-upper class suburban school districts have the same ambivalence. The basic view seems to be that the major mission of the school is to enable students to succeed in the competitive world. That world, they are reminded almost daily, requires skills in math, science, and knowledge of computer technology. Parents listen to what the prestigious universities tell them is important for admission to college.[4] In that race the arts are, as Broudy aptly put it, "Nice, but not necessary."[5] The University of California, for example, informs parents of middle school students that "education is serious business" and that the child should enroll in academic courses, among which the fine arts receive only a mention.[6] Stanford University did likewise a few years ago but its message was sent to 10,000 secondary schools throughout the United States. The Commission on Excellence includes the fine arts in its list of desirable subjects students should study, but fine arts is not a part of the five "new basics" it claims are essential. Test scores are not provided in the fine arts; there is a longstanding belief that the arts are good for those who work best with their hands or as a relief from the really tough tasks of schooling and it is the rare parent who will encourage his or her child to do substantial work in the arts.

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[2] *A Nation at Risk: The Imperative for Educational Reform: A Report to the Nation and the Secretary of Education* by the National Commission on Excellence in Education, U.S. Department of Education, Washington, D.C., 1983.

[3] It is currently estimated that there are about 30 art consultants in the more than 1000 school districts in the state of California.

[4] Both Stanford University and the University of California have conveyed, through letters and brochures, what they expect students to study if they wish to be admitted. The fine arts are among the electives, not the required subjects.

[5] Harry Broudy, "Arts Education—Necessary or Just Nice?" *Phi Delta Kappan*, Vol. 60, No. 5, January 1979, pp. 347–350.

[6] See the letter in Appendix A from the University of California dated October 30, 1981, to parents in the state of California.

The ambivalence within the community and the climate that sustains it must be understood in order to appreciate the position and function of the visual arts program in the Palo Alto schools. The community is sophisticated, well schooled, and economically well off; and parents expect their schools to prepare their children so they too can be successful. Parents correctly assess the rites of passage through which their children will move and use their perceptions of those rites to appraise the quality of the schools and the adequacy of the programs they provide. If Stanford University or the University of California suddenly required skill in lute playing as a significant asset for purposes of admission, the Palo Alto schools would no doubt take decisive steps to ensure that lute playing was an important part of their educational program.

In commenting about the schools and the community, our intention is not to disparage either. Parents, teachers, school administrators, and school board members are well intentioned. They want what they think is best for their children. Furthermore, in the short term, their assessments of priorities are realistic. Their children do score high. They are, in general, successful in their academic bid to selective colleges and universities.

But what parents and the community are not now able to do well is to appreciate the educational benefits of an effective fine arts program for students. Even in well-educated, affluent communities few people possess the ability to respond to art in a sophisticated manner. The idea that the arts have intrinsic value is difficult to grasp for people who don't feel that way, except desultorily or symbolically. Their paucity of real engagement in the fine arts combined with their own experiences in elementary and secondary schools, where courses more likely than not were superficial and undemanding, make their views and educational priorities readily understandable.

LEADERSHIP AND SOURCES OF SUPPORT IN THE ART PROGRAM

The Palo Alto School District is governed by one school board and one school administration, which, in turn, administers elementary, middle, and secondary schools. The district employs a full-time music consultant as well as a full-time visual arts consultant. It is the district's *visual arts* program that is the focus of this report.

The art program in the Palo Alto schools has, like the district of which it is a part, a statewide reputation for excellence. This reputation is in large measure attributable to the skill with which the district's art consultant, Kay Alexander, has given it statewide visibility. This visibility is only partially due to the aura that the district itself contributes to programs within its aegis: People expect programs in Palo Alto schools to be excellent just as they would for programs in the schools of Beverly Hills or Hillsborough. But not all programs in the Palo Alto schools have the very high positive regard that Palo Alto's art education program enjoys. The art consultant has been singularly effective in achieving this aim.

Kay Alexander came to the Palo Alto schools in 1967 after having served as art consultant for the Anaheim Public Schools. The major focus of her work within the district and the formal definition of her responsibilities is for elementary school programs, but she provides some attention to the middle school program and provides "moral support" to the secondary school program.

Mrs. Alexander has a deep-seated commitment to the importance of the visual arts in a child's education. She believes a balanced curriculum is a part of the birthright of every child and that children should have an opportunity to explore materials and develop their imaginations. She believes elementary school programs should use the visual arts to foster not only an appreciation of art, but children's general intellectual development as well.

Kay Alexander does not wait to be invited to participate in state or national conventions in art education; she is frequently a member of the planning committee. She does not wait for programs to be suggested by others, she conceives of them herself and follows through to secure the support needed for them. She does not wait for parents to volunteer their services to the art programs of the Palo Alto schools, she actively recruits their services.

In 1982 she served on a state task force to review and revise recommendations to the University of California regarding fine arts requirements for purposes of admission. Mrs. Alexander has been markedly successful in securing funding from foundations in the Bay Area to help support the programs she wants to implement. The acquisition of these funds from the Peninsula Foundation, the Whitney Education Foundation, and the State of California have contributed to the stature and legitimacy of the art education program in the Palo Alto schools. Foundations tend not to support programs they perceive to be weak. As a result of her efforts, in 1983 she was named California's "Art Educator of the Year."

Perhaps the most important source of support that Kay Alexander engenders resides in the staff of volunteers and paid aides that she has been able to organize.

Palo Alto is blessed with a large group of able, educated, and willing women who make important contributions to the maintenance and operation of the art education program. These individuals are not only associated with the schools, they support the arts in the community. The arts are a part of their own value system and an important aspect of their own education. Hence, Palo Alto has the Palo Alto Parents for Art, CAPPA, an active membership in the Palo Alto Arts Club, and 1200 members of the Stanford Committee for Art.

The community's interest in art provides a resource from which Kay Alexander has secured support. For example, the Palo Alto School District's after-school art program was taught by community volunteers. The art program offered during lunchtime in several Palo Alto elementary schools is managed and taught by volunteers. The staff of the SPECTRA program is made up of paid staff whose training and interest is in art and art education. In 1972 Palo Alto's art consultant first organized an annual event called the "Art Thing Wing Ding," a daylong festival in the arts and art education that annually attracts over 2500 residents who learn of the activities and accomplishments of art education in the Palo Alto schools. In 1982 over 3000 people participated in this annual event: parents, teachers, artists, craftsmen, school board members, school administrators, and students. Collectively these structures for participation have contributed greatly to the security as well as to the visibility of the Palo Alto arts program.

Kay Alexander occasionally writes for professional journals and newsletters in which these events and programs are described. The fact that her programs have been funded by foundations is to many further verification of their excellence. Hence, when there is a possible threat to the art program, there is a committed constituency (and it need not be a large one to be effective) ready and able to provide support.

Finally, the presence of the graduate program in art education at Stanford and Elliot Eisner's own presence in the community have been a source of support for art education in the Palo Alto schools. Newman Walker, the district's Superintendent, once introduced Eisner to the staff of the district as "art education's guardian angel." Eisner has been able to articulate to the board and the community through lectures and presentations something of the significance of the arts in education and the need for a commitment to them in the Palo Alto schools.

STRUCTURE AND FUNCTION OF THE ART PROGRAM

There are several distinct art programs in the Palo Alto schools, each with its own features. The elementary schools of the district, which include kindergarten through sixth grade, provide both a "typical" generalist classroom teacher teaching art as part of his or her responsibilities and the SPECTRA program. It is the SPECTRA program that will be the focus of this report at the elementary school level.

At the middle school level one program is provided. That is, there are no formalized alternatives in which students can enroll, except those due to differences among middle school art teachers. Unlike the program at the elementary school level, all except one of the art classes in the two Palo Alto middle schools are taught by teachers who are specialists in art education.

At the two secondary schools, grades 9 through 12, three programs are in operation. First, the basic introductory art program is available to all students electing art during their four-year high school experience. This program is called *SPECTRUM*. Second, students can enroll in specialized courses in specific studio areas such as ceramics, painting, or sculpture. Third, there are advanced placement courses in both studio art and art history.

In analyzing the art programs in the Palo Alto schools the following questions will serve as conceptual hubs around which the analyses will be made.

1. What are the characteristics of the curriculum and the quality of teaching?
2. What are the outcomes of the program?
3. What view of art underlies the program?
4. What view of the learner and of learning is used to guide planning and practice?
5. What methods are used to evaluate the program and student performances?
6. What organizational features and support elements, inside and outside of the school district, contribute to its effectiveness?

3. SPECTRA—AN EFFORT TO PRACTICE WHAT IS PREACHED

The SPECTRA (Special Teacher Resources for Art) program is, at base, an in-service program in art education for teachers in the Palo Alto schools who work with children in grades 3 through 6. We say "at base" because unlike most in-service programs that teach teachers outside of the classroom, SPECTRA operates in classes, providing in-service education to generalist elementary school teachers and direct art education to those teachers' students.

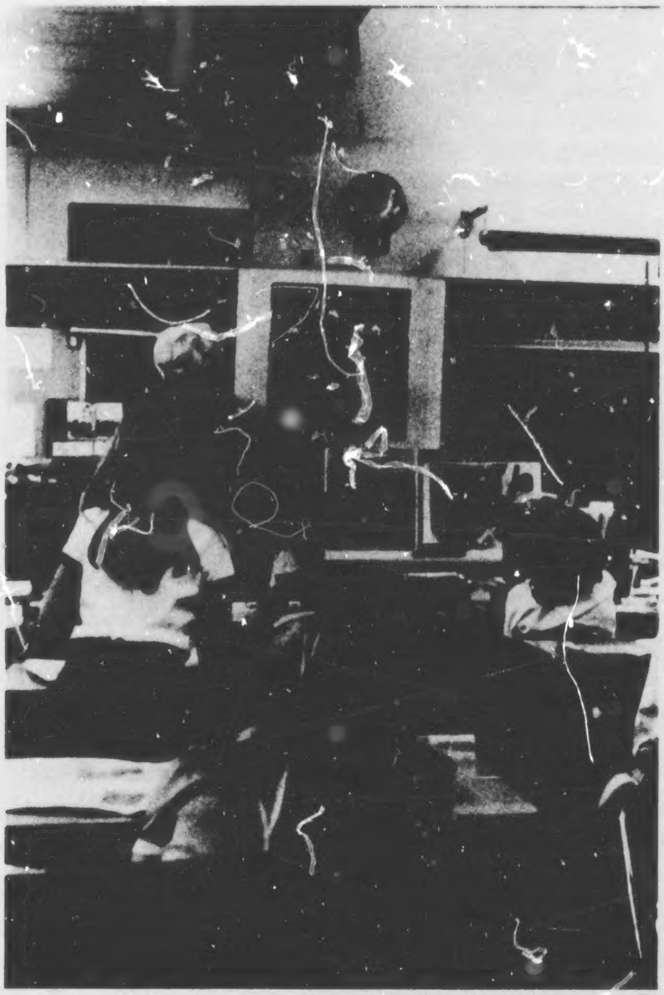
The SPECTRA program is based upon the belief that elementary school children should have an art program that not only gives them opportunities to create visually expressive images, but that also helps them learn how to see and respond to works of art. It assumes that children, even in the elementary school, can understand that works of art exist within a culture, were produced at a particular time within that culture, and were made by someone who was influenced by that culture. The SPECTRA program is self-consciously developed along productive, critical, and historical dimensions.

This program, developed by Kay Alexander, consists of three units of curriculum material. SPECTRA I, titled *Line, Shape, Color, Space, Form, and Texture*, consists of 57 lessons to be taught over a three-semester period. SPECTRA II is devoted to American art and is divided into two historical periods, 1620 to 1900 and 1850 to present. It contains 36 lessons to be taught over two semesters. A third unit, titled *A World of Art*, has two parts. Part I focuses upon ancient, medieval, renaissance, and baroque art, and Part II focuses upon the period of 1650 to the present and now contains 18 of the 36 lessons it will have when completed.

As the program has been developed, each lesson is to be taught as an entity during a single classroom period of from forty minutes to somewhat over an hour. Every lesson has at least three parts. One part consists of a presentation and display by the SPECTRA teacher of one or more works of art dealing with the work of a particular artist, a particular period or style, or some aspect of history that is clarified or enriched by understanding a piece of art. The teacher introduces the lesson to the class, displays the visuals that accompany each lesson and, more often than not, uses the written notes provided in the curriculum guide as the source of her comments. Students might or might not raise questions or make comments or otherwise discuss what the SPECTRA teacher presents and displays.

The second part of the lesson consists of a productive activity related to the theme or content that the teacher presented. Thus, if a lesson is about the New York School of Abstract Expressionism or about Surrealism, students will be introduced to a productive activity in which they work on a problem or task similar to those dealt with by the Abstract Expressionists or Surrealists. If a lesson is about the cave painters and the images on the walls of the Lascaux Caves, students will have an opportunity to work in the style of the cave painters using materials and techniques that have similar effects.

Following the productive phase of the lesson, the SPECTRA teacher asks students to display the work that they have created and to participate in a kind of supportive, constructive critique of the work. Children are asked, for example, to select the work that they like best and to tell what they respond to in it. This segment in each of these SPECTRA lessons is intended to expose students to the work of their peers and to help them become accustomed to the critiquing process and thus expand their own visual sensitivities and their ability to talk



An elementary art class follows SPECTRA program.

about visual form. All three phases of a single SPECTRA lesson are to be completed within 40 to 60 minutes, although occasionally some lessons extend beyond an hour.

Another important feature of the SPECTRA program is that the teachers of these lessons are not classroom teachers but "SPECTRA artists," as they are sometimes called, who have been hired by the school district under the guidance of the art consultant. The SPECTRA program depends upon resources beyond those normally provided by the district. Here is one of several examples in which the art consultant played the primary role in securing funds to make this program possible.

In the spring of 1981, SPECTRA was funded for a three-year period, primarily by monies from Senate Bill 1735. During the spring of that year, SPECTRA was introduced into 39 fourth, fifth, and sixth grade classrooms in 14 Palo Alto elementary schools. In the fall of 1982, 54 teachers were enrolled in the program and by the spring of 1983, 59 teachers, or about 80 percent of all fourth, fifth, and sixth grade teachers in the district.

The classroom teachers who use the SPECTRA program *elect* to do so. To be eligible for the program, the classroom teacher agrees to remain in the class when, each week, the SPECTRA artist comes to teach a lesson. The classroom teacher agrees to participate with the children in the lesson the SPECTRA artist provides, and the classroom teacher understands that the long range intent of the program is to enable him or her to teach the SPECTRA lessons when the SPECTRA artist leaves or when the funding for the program terminates. SPECTRA is not a released time program for classroom teachers. It has been made clear to them that their role is one of learner: They can learn something about art, and even more important, they can learn how to teach art using a curriculum that focuses on more than expressive art activities.

All 18 SPECTRA artists are women, all live in the Palo Alto community, all have a background or interest in art, art history, or art education. Virtually all were known to the art consultant before the program was funded and have demonstrated the qualities that she believed important for them to be successful.

> Many of them had art history in their background, productive art, commercial art, graphics of some sort. They are *all* comfortable with children. That is the other aspect of it. I don't care how good they are as an artist, if they can't communicate with kids it's not going to work. (Interview with Kay Alexander, May 18, 1982.)

Four of the SPECTRA artists are self-taught, nine have bachelor's degrees in art history, painting, drawing and graphics, and design. Three of this group of nine have teaching credentials in art. Four have no art background of a formal kind, although two of these four have teaching credentials in fields other than art.

In one sense what Kay Alexander has done is to multiply her supervisory contributions to teachers by the 18 SPECTRA teachers. Although she still offers in-service education to teachers at her district art office, she has brought the mountain to Mohammed. It is often the weakest and least confident elementary school teachers who are the last to attend in-service education workshops. If one is really weak in art, music, creative writing, drama, and other fields that are not formally tested, it is difficult even to be aware of the need for in-service education. By being able to offer teachers active help in teaching art, indeed, by having the SPECTRA staff teach art for them, even the most reluctant teachers have become an eager audience.

In summary, SPECTRA is an in-service program for fourth, fifth, and sixth grade classroom teachers, taught mainly by paid lay persons having a background in art who visit the teacher's class each week for a semester or two to teach students, using a curriculum that emphasizes the productive, the critical, and the historical aspect of learning in art. The program is funded by a grant from the state of California. The curriculum was written by Palo Alto's art consultant and consists of three units of material containing 120 lessons, each of which is to be taught during a single class session. The SPECTRA staff was selected by the art consultant who provided its members with in-service training before they were to use the curriculum in the Palo Alto schools.

THE QUALITY OF THE CURRICULUM

According to the art consultant, the SPECTRA curriculum provides "planned sequential art instruction" that is consonant with the recommendations for art education in the *California*

State Framework for the Arts.[7] Kay Alexander elaborated on the origin and development of the SPECTRA curriculum model:

> It is pretty mainstream art education. First of all, we wanted to consider the structure of art to teach the teachers as well as the students what art is all about. Our first units were involved with line, shape, color, space texture, those sorts of things. They were actually built around those concepts from each of those areas as the core of the lesson and then because traditionally I had been doing a lot of art history anyhow, I was integrating it with their lessons. That became a model for the individual lessons in the SPECTRA series. Each lesson would include a concept about the structure of art, something about art heritage, and that always dealt with skill in making art. Because we used a lot of visuals, it had something to do with perception. So we were covering all four areas of a good basic art curriculum. (Interview with Kay Alexander, May 28, 1983.)

What is reflected in these comments is Mrs. Alexander's awareness of "mainstream art education." She is correct in pointing out that the content and materials that she has created reflect ideas about appropriate content for art curriculum promoted in the literature of the field for two decades but seldom operationalized, either in the classroom or in curriculum materials. Yet, despite her best intentions there are serious, if remediable, problems with the curriculum that has been developed. First, some of the structural problems.

As the curriculum is now conceptualized each lesson is to be taught in a single session. A classroom session lasts for about 45 minutes to a little over an hour; in a few exceptional cases it might last as long as two hours. The SPECTRA teacher must introduce the lesson, distribute the materials with which students are to work, teach the students how to work with those materials, and then organize the critique session after students have had about 30 minutes to use the materials. Such abbreviated time, and more important, the conception underlying such a curriculum structure, almost inevitably leads to a superficial review of the content. Students, even nine-year-olds, need more than excursions into the processes and content of art. It is difficult to provide for more than an excursion when a SPECTRA teacher works on the assumption that each lesson has a duration of about one hour.

Another structural problem in the curriculum deals with the lack of educational continuity across the lessons that constitute a unit. As already indicated, one unit of work contains from 36 to 72 lessons. One unit in the SPECTRA curricula is organized along formal elements of visual form—line, shape, color, and so forth. Other units deal with American art and with art history. Within these units is examined the work of particular artists such as Edward Hopper, Ruth Asawa, and David Smith. The style within which they work serves largely as the focus of the lesson; they are the exemplars. The problem that emerges deals with what it is that provides continuity across the lessons. The general themes are in some sense envelopes to house those artists and their styles of work, but the continuation of specific ideas or skills is not, as far as we can tell, emphasized or developed. As the curriculum is now written each lesson is treated largely as an independent entity and started and completed in one session. Given the variety of activities that are built into the curriculum, the use of a single 40 minute lesson to cover all of the material is a liability to the kind of in-depth learning that might otherwise occur.

One of the reasons for the single lesson approach to the curriculum is that the materials accompanying the written syllabus are limited; hence, SPECTRA teachers must share their resources. If a teacher was to use these materials for two or three lessons, other SPECTRA teachers wishing to teach that particular unit would not have the materials. Yet this problem is essentially a matter of funding, something that could easily be remedied with modest resources. The more serious problem is the structure of the curriculum itself. It is now conceptualized and developed as a set of independent elements. The lessons appear to be the umbrella for a general theme, but they do not intentionally carry over ideas or skills from one lesson to the other so that the development or refinement of those skills and ideas is optimized. Such development may indeed take place for some children, but it is likely to be fortuitous.

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[7] *Visual and Performing Arts Framework for California Public Schools: Kindergarten through Grade Twelve*, adopted by the California State Board of Education, prepared by the Visual and Performing Arts Curriculum Framework and Criteria Committee under the direction of the California State Board of Education, Curriculum Development and Supplemental Materials Commission, Sacramento, California State Department of Education, 1982.

The structure of the curriculum does have some quite positive features. First, Kay Alexander has created a curriculum guide that is clearly formulated; the way in which the information is provided is appropriately lean and easy to read. This is not a trivial accomplishment; many guides are difficult to follow and provide either too little information or swamp teachers in information they do not want, do not need, and cannot use. Second, the guide contains activities not only directly related to the content to be taught, but also material designed to help teachers relate that content to other subjects in the curriculum. The SPECTRA curriculum guide suggests ways to integrate or correlate what it is designed to teach with other fields, something not common in art guides.

It should also be recognized that the SPECTRA guide, like the program itself, is the product of Kay Alexander's efforts. She single-handedly produced the materials that the teachers use. Much of the work was done on her own time.

> I haven't had a leave to do it in, and summer vacations have been kind of hectic and so it is one of those things that gets done consistently throughout the year, and it means a lot of extra work because there are a lot of restrictions. I am learning a lot, but it is a very hard job to go home after working actively during the day and fix dinner and get cleaned up and then sit down and do writing. (Interview with Kay Alexander, May 18, 1983.)

Curriculum development does not typically receive the kind of commitment from teachers or administrators that such an effort represents.

The sources of the content of the guide, according to the art consultant, were Janson's *History of Art*, Barbara Rose's *American Contemporary Art*, "a half dozen or so assorted paperbacks," and *Art News* and *Art in America*. In addition to writing the SPECTRA curriculum, Kay Alexander maintains a library of art resource materials to be used in conjunction with the guide; assigns, schedules, and evaluates the SPECTRA teachers; provides in-service education to the SPECTRA teachers; talks with classroom teachers; and dispenses a large portion of the reproductions used in the program. These duties, which are directly related to SPECTRA, are in addition to those she provides to non-SPECTRA classrooms and teachers in the Palo Alto Unified School District. When one adds to this list that keeping abreast of state and national developments affecting art education is still another aspect of her position, as well as writing proposals to secure funds for programs such as SPECTRA, the magnitude of Kay Alexander's efforts becomes clear.

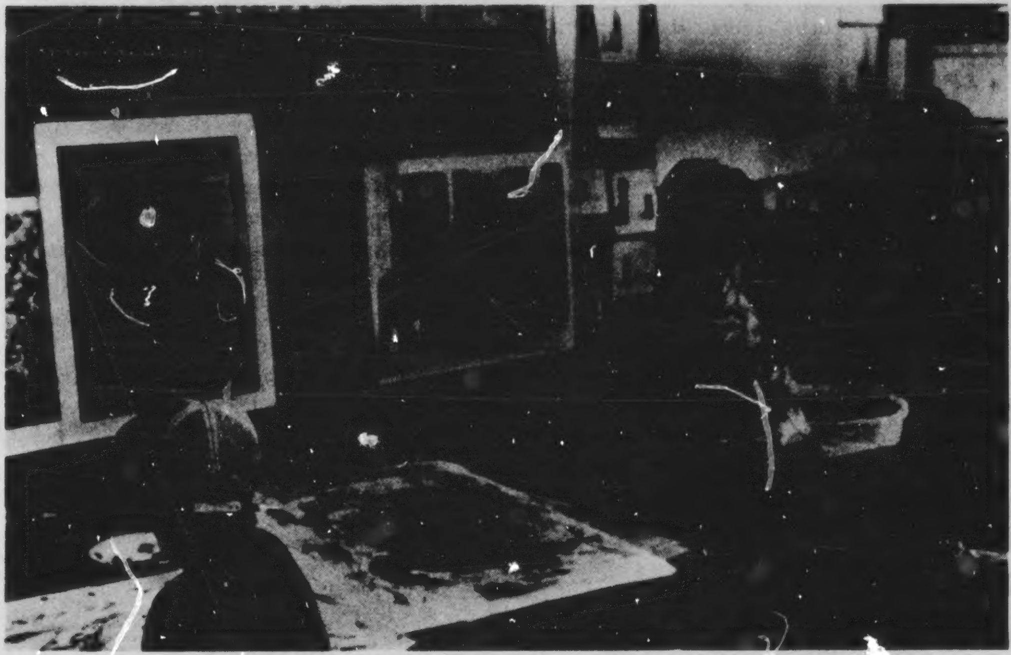
THE QUALITY OF THE TEACHING—THE CURRICULUM IN ACTION

The SPECTRA teachers share the materials used in the program by operating the curriculum on a "rotational" basis. This means that the resource materials for each lesson are rotated weekly among the SPECTRA instructors. There are 13 lessons and 18 SPECTRA teachers; each teacher starts the semester with a different lesson assigned alphabetically according to last names. In other words, if a SPECTRA teacher's last name begins with an "A" they would open the semester with the last half of the nineteenth century, or with "The Expatriates: American Artists in Europe," and so forth. This system requires that the teacher pick up and return to the district art office each week a new portfolio of resource materials prepared by the art consultant.

The SPECTRA teacher is responsible for all aspects of the lesson. She must bring to class both the resource materials and the art materials necessary to teach the lesson. She is responsible both for setting up the lesson and cleaning up after it, and she decides what part of each lesson will be spent on art heritage, art production, and art criticism. While the classroom teacher is aware that the SPECTRA program presupposes that the regular teacher will participate in some aspect of the lesson, specific formal requirements for the classroom teacher are not provided. Some teachers routinely help with setup and cleanup and do little with the substantive content of the lesson, while others try the art activity themselves or attempt to help children in the lesson. Still others spend some time grading papers or talking with other teachers, choosing to use the SPECTRA art hour as "prep" time for themselves. At the present time classroom teachers are informally expected to teach at least one SPECTRA lesson per semester.

The quality of any intended art curriculum can be no higher than the way in which it is put into action in the classroom. The *operational curriculum* as contrasted with the *intended curriculum* defines the kind of educational opportunities children will have. The SPECTRA curriculum as operationalized is something of a mixed bag, as one might expect when 18 individuals are responsible for teaching it.

One of the weaknesses of the teaching that we see is that much of it, especially in the first phase of the lesson, tends to be didactic and "canned" in character. SPECTRA teachers



What is wanted in art classrooms is active learners. Too often, art history has a "canned" tone.

tell students about an artist and his or her work in a manner not unlike a docent. The children listen. They may even ask polite, approval-seeking questions.

The general tone of teaching at this phase of the lesson is one of exposure to information. While the historical material is often filled with exciting biographical detail—the artists come alive through vivid descriptions of their physical appearance, their personal tastes, and working habits—rarely does art history become problematic, a challenging puzzle to the child's mind.

This, too, is remediable. What one wants in classrooms are active learners. Some didactic information is necessary to provide a background from which inquiry and problem-solving can occur, but the kind of learning that becomes internalized, a part of the child's repertoire, comes from those sources that challenge the student to think. As the curriculum materials are now structured, SPECTRA teachers do not raise the kinds of questions or provide the kinds of tasks in Phase I of the SPECTRA lessons that provide this challenge. Instead, they tend to provide what has been provided to them, a body of interesting information that students are to consume.

In addition to the didactic character of this information, the curriculum possesses one other feature that could be strengthened. The material presented too seldom provides the reasons why certain effects are created in the works students encounter. *Why* does an Edward Hopper evoke a "deep sense of loneliness"? What features in their own environment create such feelings? What are the reasons for differences between a Marc Chagall and, say, a painting by de Kooning?

Such questions and the kind of teaching they would require are sophisticated in character. They seldom occur in elementary classrooms. Indeed, what the SPECTRA curriculum provides—even with its shortcomings—is rarely offered in the name of art education in American elementary schools. The children of the Palo Alto schools are being given an opportunity to become familiar with art that very few children of their age have access to. Yet the quality of that program could be improved by modifying the structure of both the curriculum syllabus and the quality of the teaching that is provided.

As the program now functions, in-service education for SPECTRA teachers is provided by Kay Alexander. We observed the in-service sessions that were given in June of 1983 in preparation for the 1983–1984 school year. The art consultant has a warm and supportive relationship with SPECTRA teachers. Cake and coffee were waiting for them when they arrived at Mrs. Alexander's office for the three-day in-service education they were to receive. A feeling of community among all present was apparent, there was much chattering, they obviously were happy to see each other, and they had much to say.

During the three-day period, this group of 18 SPECTRA teachers "went through" each of the lessons that they would be teaching during the coming year—six lessons each day, about one hour for each lesson, six hours for each of the three days. This in-service education program was clearly a run-through. The art consultant apparently believes that the educational uses of the materials need not be discussed in depth, that the SPECTRA teachers have the experience to understand these uses, and that what they really need is to become familiar with the contents of the lessons and the materials that accompany them. Yet we are less than sure that their educational understanding is sufficient to exploit the potential of these materials.

Given our observations, there are grounds for doubt. Only a minority of the SPECTRA teachers are certified as teachers, and only four of those are certified to teach art. Although they do have a very good relationship with the students they teach, it is less clear that they know how to exploit the deeper educational potential of what they teach. In some ways this run-through of the lessons within the SPECTRA curriculum was a mini-version in both pace and level of the way the teachers teach. It would be far better, in our view, to have focused on three or four lessons and demonstrated how these lessons might be used in depth, the kinds of questions that might have been put to the children, the kind of connections that might have been made, than to have provided practice in each of the eighteen lessons of the new unit.

Again, it must be emphasized that what is being provided in this curriculum by the SPECTRA teachers is a large improvement over what the typical calendar-centered approach to elementary school art education usually offers. Elementary school children seldom have the opportunity to see the work of Jasper Johns, Edward Hopper, Mark Rothko, and so forth. They seldom learn about the New York School of Abstract Expressionism or about the immigration of refugees such as Hans Hoffman to the United States in the late 1930s. They are being given access—exposure if you will—to important artists and their work. The need is to provide more challenge to what they see and do with the work that they encounter.

The productive phase of the SPECTRA lessons is in some ways more challenging. In this aspect of the lesson the child must cope with the problem of creating something that functions or has particular effects within a given set of parameters. If the lesson focused upon the Persian miniatures and the art of Islam, the child will be asked to choose a story or fable, perhaps one from the Arabian Nights, and to paint a small picture with tempera paints using "Islamic perspective" to illustrate that story. If the class is being introduced to the work of Rembrandt, they will work with pastels to create a chiaroscuro portrait of a model illuminated by a single spotlight or floor lamp. The students attempt to create the visual features of the work they study and while such tasks are, of course, far removed from the artist's experience and motives, engagement in them can deepen the child's appreciation of that work. Unfortunately the opportunity to cope with the visual problem is extremely brief. A new problem is introduced each week; hence, there is little opportunity for the child to develop mastery over any technique. But in our view, like other aspects of the SPECTRA program, this can be changed.

The third phase of the lesson in the SPECTRA curriculum guide focuses upon evaluation. This section of the lesson is the least well articulated in the guide and is the least attended to in practice. The guide provides evaluation criteria and procedures to the SPECTRA teacher only in the most general terms. It would be difficult to try to prescribe specific criteria and detailed procedures for SPECTRA teachers to use in this area. The competent evaluation of children's art requires a sensitive appreciation of both educational and aesthetic or artistic considerations; such considerations are very difficult to specify in detail. Perhaps as a result, perhaps because evaluation comes at the end of the lesson when time is limited, perhaps because of the low priority that evaluation activities are given relative to those in the critical and productive domains, SPECTRA teachers do not attend much to evaluation.

There has always been a tension between the kind of supportive environment, especially in art, that teachers believe children need in order to "freely" express themselves and the need to give them critical feedback. In art, an area where openness and "free" expression has historically been given much prominence, critical evaluation has been especially scarce. Evaluation took place in about one-fifth of the lessons we observed. Only one SPECTRA teacher out of ten interviewed said that evaluation was an integral part of the lesson. Most said they rarely had time for the evaluative aspect of the lesson.

When the evaluation did take place, the usual procedure was the following:

The SPECTRA teacher, and sometimes the children with the help of the regular teacher, hung the drawings on the blackboard. The SPECTRA teacher identified the children's paintings and commented on each. Here is a typical collection of remarks: "That turned out nicely." "Isn't it neat?" "A nice screen." "Aren't you pleased with it, Anna?" "This is interesting." "A real nice arrangement of colors on that one." "I love that one." "A neat little picture just like you—a neat little girl."

Sometimes the SPECTRA teacher asked the children to pick out their favorite and explain why they liked it. ("I like the colors." "It fills the page." "It looks happy.")

During our observations children were seldom asked what made it a nice arrangement of color, what made the picture interesting, or why Anna should be pleased with it. As in the art history section of the lesson, preferences were taken as ultimates. Seldom were preferences justified. Children did not discuss or criticize art or connect their likes and dislikes to the visual qualities to which they were referenced.

The decision not to evaluate was, we believe, connected to generally held views that there is no "bad" art, that art cannot be judged and therefore it cannot be criticized. This attitude is reflected in the following statement, which, in one form or another, was made by more than one SPECTRA teacher: "I don't do evaluations; there is no good or bad art." Another SPECTRA teacher said that she did not evaluate because children might feel insecure with their paintings hanging on the wall for everyone to see and criticize and acknowledged that she herself felt insecure with her drawings exposed.

Yet, despite empathy, critical analysis of children's own work, particularly in relation to the type of art they have been attempting to emulate, could be an extremely important source of learning for the child. Such evaluation need not be destructive, quite the contrary. SPECTRA teachers, we believe, emphasize in their teaching what they know best, and what they know best is production, not criticism or evaluation. The evaluation process, as previously indicated, is an extremely complex activity. Most of the SPECTRA teachers do not, we believe, have the necessary skills to carry off this aspect of the lesson effectively.

For an art education program to be optimally effective, teachers need to have an understanding of the *educational* possibilities of art.

The quality of the teaching in the program is widely mixed for various reasons. First, there are the inevitable differences in pedagogical talents among the 18 individuals who constitute the SPECTRA staff. This is to be expected.

Second, some of what the SPECTRA teachers are asked to do they do not know how to do well. They do not, it appears to us, often go beyond the most general aspects of the content they teach. Their conception of its educational potential is limited because, we believe, their understanding of what art education can be for children 9 to 12 years of age is limited.

Third, we believe that they see their task as taking children through a lesson as contrasted with using a lesson to help children learn something important and then to use what they learn as a building block for learning things to come. This disposition is in part a result of how the lessons are structured and also in part because the rotational procedures for the use of instructional materials preclude a psychologically sequenced order to the lessons that are taught.

Fourth, and of great importance, is that few of the SPECTRA teachers are trained in art education. Most are individuals who have a deep interest in art, have some skills as artists, and are warm and supportive to children. These are important qualities. Indeed, it is a pleasure to see the enthusiastic, friendly ways in which they relate to the children they teach. Yet, as important as such qualities are, something else is needed for an art education program to be optimally effective (a goal never reached in practice, anywhere). That something else is teachers who have a deep understanding of the *educational* possibilities of art. These possibilities are numerous and important, they relate to the ways in which children see the world as well as to the insights and satisfactions they learn to get from art. They relate to the child's grasp of history and culture and to the role that art plays in shaping that culture. These educational outcomes are sequentially achieved. They happen all too rarely in most classrooms. They may in fact be occurring in some of the SPECTRA classes in some of the schools, but from what we have seen they need to be more consciously attended to. Such attention by a teacher requires, as we have suggested, a deeper understanding of art education than we believe most SPECTRA teachers now possess.

Yet the quality of any program is a function of many factors. One must remember that SPECTRA is a fairly new program. It was developed through the efforts of a single individual. The director employs the best people she can find, given the level of funding. Teaching quality is mixed, but it would be unrealistic to expect that it would not be. We are optimistic about the SPECTRA program, believing that its weaknesses can be remedied.

THE ENGAGEMENT OF CLASSROOM TEACHERS IN THE SPECTRA PROGRAM

In some ways the part of the SPECTRA program that causes the greatest concern is its primary aim: the in-service education of the classroom teachers. *The* major aim of the SPECTRA program is to provide generalist classroom teachers with an opportunity to learn how to use the SPECTRA curriculum by observing SPECTRA artists working with the children in their classrooms. The artists are employed, a curriculum is written, the artists are trained to use it, and a schedule of classroom visits once per week is arranged in which the classroom teacher who has elected to use the program is to observe and learn.

With very few exceptions, the classroom teacher is present when the SPECTRA teacher visits the classroom. In many cases the classroom teacher helps prepare the class for the SPECTRA teacher. Yet, during our observations, only about one-third of the classroom teachers actively participated in the lessons, distributed materials, commented on children's work or worked with the materials themselves. A full two-thirds of the teachers did not participate in any way. Instead, they read books or corrected papers, sometimes went out for a while, or sat and drank coffee. Most helped when discipline problems arose, but such problems were rare and not severe, as is generally true in the Palo Alto schools.

We found that classroom teachers influenced the class even when they did not intervene directly; when they were occupied at correcting papers, class concentration was lower than when they participated and displayed interest. This is understandable if we take into account that the SPECTRA teacher is a once-a-week visitor, not a regular teacher.

During the semester the regular teachers were expected to teach one lesson of SPECTRA art. Out of the five times we asked permission to observe these lessons, we were permitted to observe once. The lesson was on Walt Disney and was taught by two regular teachers to their two classrooms (58 students) simultaneously.

John and Jim, the regular teachers of these fifth and sixth grade classes, have long worked together and occasionally jointly teach lessons in the social studies and in other subjects. Both teachers know the children from both classrooms well from previous activities. In this lesson, Jim was responsible for the art history while John was responsible for the development of skills. Jim evidently knew the written material well and chose a "ping pong" dialogue between himself and the class. Here is an example of the dialogue.

Jim shows a picture of Mickey Mouse. "Who painted it? Did I paint this?"

The children laughing: "No, it's Walt Disney."

Jim: "What else did he do?"

Several children in the class: "Donald Duck. . ."

Jim: "How do you call this?"

Children: "Animation."

Jim: "Where does it come from?"

Children: "Animals."

Jim: "In 1921--what year is now?"

Class: "1983."

Jim: "In 1921 Disney began drawing cartoons in Kansas City. Then he went to Hollywood to join his brother at one of the movie studios. Do you think he became famous?"

All the children emphatically: "Yes."

Jim: "In 1928 came the first Mickey Mouse film with sound."

This lesson, only partially described, is nevertheless typical of some of the weaknesses in the program. No attention is given to the development of aesthetic principles or to previously learned skills.

What is troublesome and even more important is that the funding of the program is scheduled to cease in January of 1984. The classroom teacher is supposed to take over the program. Our concerns are multiple in this area. We are concerned about the extent to which the classroom teacher will be sufficiently skilled to teach what SPECTRA provides in an educationally significant way. And we are concerned that the climate for academic achievement that pervades the Palo Alto Unified School District will gradually erode the attention that classroom teachers will devote to the program.

The first problem can be solved by structuring the involvement of the classroom teachers more explicitly and more actively in the teaching of the curriculum. They are currently expected to teach only one lesson per semester. This could be gradually increased. The second problem could be ameliorated if the classroom teacher receives support for the teaching of SPECTRA from the principal of the school. Principals, however, are under even more pressure than the teachers for their school to perform on academic criteria to the high standards expected. This problem is more difficult to resolve. Ultimately it is a matter of building a knowledgeable and supportive educational community that recognizes the educational significance of the arts. Even in Palo Alto much progress needs to be made in this area.

CONCEPTIONS OF ART AND THE LEARNING PROCESS

The SPECTRA program presents no manifesto concerning its view of the nature of art or of the learning process in art. Few curriculum guides do, at least in terms that are not uselessly global. The conception of art in the program must be inferred from the way in which the curriculum is developed, the content that it emphasizes, and the activities that it formulates. We learn of the operational conception of art by studying what people do in classrooms and what the materials they use explicitly or implicitly encourages them to do.

First, given the sources of the content for SPECTRA—the writings of art historians such as Barbara Rose and H. W. Janson—it is reasonable to say that the conception of art within the program is largely those objects produced by men and women believed to have important aesthetic and cultural significance to those other men and women who have cultivated an understanding of them. What this definition or conception excludes is the popular arts: the commercial arts, advertising graphics, product design, the architecture of local filling stations, shopping centers, and the like. The dominant emphasis in SPECTRA is upon what most art critics would call "works of art." One aim of the program is derived from the tacit belief that in the world in which we live there are some very special objects. These objects are the products of both the unique talents of individual men and women and the culture in which they live. It is important from an educational point of view to help students experience and understand these important works. They are as much a part of our cultural capital as Newton's third law or Darwin's theory of evolution. Art, therefore, is conceived of as a special and valuable object, something whose form has been shaped by the vision and sensibilities of specially talented individuals. The SPECTRA program is intended to provide children with access to these works.

It is believed that access can be achieved through instruction. The development of a curriculum, particularly of the type provided by Kay Alexander, is an explicit recognition that teachers can help children learn.

Now such a statement would not sound in any way surprising if it were stated in the context of mathematics or reading: We expect teachers to teach in these areas and students to learn. When they do not, drastic steps are taken to correct the situation. In the field of art education, particularly at the elementary level, another view has been popular. Art, many believe, is not something you learn, it is something you do. Art for children is a natural form of expression and the best thing the teacher can do is to stimulate the child and then get out of the way. The teacher is to be a support, a motivator, a dispenser of materials—but above all, not a teacher. The view held by the art consultant and the view of learning implicit in the SPECTRA art curriculum *rejects* such a naive conception of what art education can provide. To the art consultant's credit, she has taken an active view of both the child as a learner and the adult as teacher.

Yet SPECTRA teachers do not fully embrace the view of art and learning that Kay Alexander operates from and from which the curriculum was developed. When interviewed regarding their conception of art, most SPECTRA teachers placed self-expression as most important.

Most of the SPECTRA teachers stressed the element of fun, the joy of doing art. "The most important thing is to enjoy what you are doing." (That statement was in response to what was considered most important in art for this SPECTRA teacher.) Several SPECTRA teachers said that art could not be judged, that there was no bad or good art. This might perhaps be closely related to the "self-expression" and "fun" notion. If a painting was primarily self-expression, teachers, especially nurturing and sympathetic as the SPECTRA teachers are, could not justifiably critique the painting. Criticism could imply that something was not good (especially since the evaluations consisted mainly of preferences and adjectives rather than more searching analyses) and being criticized was contradictory to the idea that art was fun.

One of the questions we asked the SPECTRA teachers was: Which one of the following subjects in the curriculum would be rated most important to least important by school administrators and parents. The subjects were reading, music, math, social sciences, art, and physical education. All the SPECTRA teachers assumed that both administrators and parents would rate reading and math as most important, and music and art as least important. "You need math to survive, to earn a living," said one teacher.

Teachers, even those steeped in art, hold what might be called a romantic view of art. We believe that is why the evaluation aspect of the lessons is given so little attention. Somehow these teachers are unable to transfer what they must know about their own learning in art—the amount of effort in time, thought, and emotion that went into it—and what they apparently believe children can learn from art. These views of art and the conditions that bring it into being must, we believe, play a role in their teaching as well as in their efforts (or lack thereof) in evaluation. If art is not really a centrally important aspect of a child's cognitive and cultural development, it cannot be worth the effort that must be devoted to those subjects that are. We recognize the paradox that seems to exist here, but life is not without its paradoxes.

It is our view that although many of the SPECTRA teachers have a deep interest in art, most do not have a deep understanding, especially of art's role in education. Their in-service experience in SPECTRA did not focus on such "abstract" issues and, therefore, except for a few teachers, it is not likely that they would have much opportunity to acquire more sophisticated views.

WHAT ARE THE EFFECTS OF THE SPECTRA PROGRAM?

For art programs there are no norm-referenced nationally standardized tests that can be used to measure the outcomes of a program. (We do not regard this as a liability for reasons that would go beyond the scope of this report.)

The outcomes of the SPECTRA program, like the outcomes of the other programs in this report, have been assessed mainly through classroom observation and by appraising the work the students produced. We also asked students to talk about works of art that we provided. The assessment of students and teachers in these circumstances rely upon the sophistication of the observers or judges. In art, where uniqueness rather than convention is a virtue, there can be no standardized, mechanically applied scale to evaluate correct or incorrect responses to tasks having one correct answer. In the fine arts, as in teaching, the perception of nuance is extremely important. Hence we appraise what we are able to see or notice.

From our perception, the outcomes of the SPECTRA program are mixed. There is no question that children are being exposed to ideas about art and to reproductions of works of art that are altogether too rarely encountered in elementary school classrooms. Students are being introduced to periods and styles of art, to the ways in which artists work, to their motives and backgrounds, and to their human qualities. They are seeing examples of a wide array of works of art, not only from the Western world, but from the Middle East and the East.

In addition, children are being given a limited opportunity to comment upon what they see. Elementary school art curricula that give more than lip service to the critical and historical aspects of the art curricula are very difficult to find. The SPECTRA curriculum is providing what the vast majority of elementary school art programs does not provide. On that basis the SPECTRA program is an important step forward.

As the perceptive reader will have already gathered, however, the level at which the students are helped to see, discuss, and produce visual images is substantially lower than what it might be. There is little formal evaluation of the performance of the students, even though there is an evaluation section in the SPECTRA curriculum. It may very well be that children are picking up information that will later—perhaps a year or two later—emerge in their observations and comments. What we know now is based on what we observed in class: the ease with which the students comment about their work and the work of others, the skill with which they go about their own productive activity, the eagerness with which they receive the SPECTRA teacher, and the level of engagement they display as they go about their work. We have also been informed by the comments students have made on works of art we have shown to them.

Their engagement in class is high in general, although it is also true that children in Palo Alto schools are typically accommodating and well mannered. They do appear to enjoy working with art materials and they have come to expect that information about works of art will be a normal part of their art program. In this, their views of what art education can be is expanding.

Weaknesses in the evaluation of the program exist because of the lack of adequate feedback to SPECTRA teachers on how they are working with the students in their classes. This is because of, in part, the very positive, upbeat, and supportive disposition of the art consultant. She believes that strong positive morale and a good image are very important—the art consultant is correct in this. Yet, we do not believe that the SPECTRA teachers are sufficiently aware of what they do that needs improvement. As a result we believe they do not have a professionally critical grasp on the quality of their own teaching. The classroom teachers are happy the SPECTRA teachers are there; they themselves do not have a substantive background in art necessary for appraising what is and what might have been done with the lesson. In this respect, the visibility of the SPECTRA program and the fact of its outside funding have generated an attitude that is more complacent than is warranted. It is a very promising start, but it still has a distance to travel to achieve its potential.

4. ART EDUCATION AT THE MIDDLE SCHOOL LEVEL

There is no common, specified curriculum accompanied by resource materials at the middle school level. At the two middle schools the three full-time teachers are specialists in art education. The two part-time middle school art teachers also have a background in art or art education. As in most school districts, art teachers tend to want to develop their own programs according to their own particular preferences. There is, of course, a general curriculum statement pointing out that students will have access to two and three dimensional projects, but the particular projects are selected by the teacher and are related to his or her interests and capabilities.

Almost 1600 students in the Palo Alto schools spend their seventh and eighth grades in the Jordan or Wilbur Middle Schools. Art is not a required subject, yet the art teachers estimate that about 70 percent of the students enroll in at least one semester (out of four) of art and that 30 percent enroll in two or more semesters during the middle school years. About 14 art classes are offered each semester, with an average enrollment of about 25 students.

The three full-time teachers are veteran teachers. All have masters degrees, one in art and two in education.

For art at the middle school level in the Palo Alto schools is a group of experienced teachers using a general districtwide curriculum statement that allows them maximum freedom to provide to their students what the teachers believe the students should have. The relationship of the district's art consultant to middle school teachers is warm, but not one in which she feels a heavy administrative or supervisory responsibility. She was hired to provide supervision and consultation to generalist elementary school teachers who have little or no background in art education. Middle school and secondary art teachers are specialists, hence it is believed that they need less—if any—supervision.

THE CHARACTER AND QUALITY OF THE CURRICULUM

There is a great deal of variation in the quality of curriculum and instruction at the middle school level. The teaching styles and abilities of the teachers are far from uniform. The productive aspect of the art curriculum receives by far the lion's share of attention. The sequential character of the curriculum is largely an internal, within-project affair, rather than something planned across projects within a semester or between courses across semesters. Each of these observations needs explication.

Teaching skills are a product of several factors: motivation to do a job well, individual talent, training in one's field, and so forth. At its best it is very good indeed. The most able middle school art teacher, in our view, sets high expectations for his students and conveys these to them in a sensitive but firm manner. He is knowledgeable about art, uses resources that are derived from fine art and art history to illustrate the qualities he wishes his students to attend to and then follows up his assignments by providing artistically relevant guidance. The program that he offers is of his own making, and because he is able to differentiate between the trivial and the significant, what he provides is of high quality. Students work on tasks that challenge their skills and require their attention. Comments to them in the context of their work are designed to help them get over difficult problems with which they are struggling or to help them see and be more critical of what they have done.

What one sees upon entering such a teacher's classroom is a group of middle school students working diligently on various projects—seldom are all engaged in the same work. In one corner of the room a radio plays rock music; it is far from quiet. A teacher circulates among the students giving advice, providing materials students need, reminding them of the time they have left, and calming rambunctious students.

One of the attractive features about an art curriculum that differentiates it from many other school subjects is its flexibility. For example, almost any task from the creation of a mosaic to the making of a salad can be used to teach students about expressivity, form, and imagination. Virtually any task has the potential to be exploited by a really first-rate teacher to foster learning that is not educationally trivial. Students can deal with any task at different levels of competence: a range of solutions is possible in painting and sculpture, for example, that is not so possible in mathematics. When art is well taught in the middle schools in Palo Alto, such teaching does in fact occur.

When art is not well taught, the tasks for students are obligatory and undemanding. Students do them because they wish to comply, not because the curriculum and teaching has captured their imaginations. What one sees in such classes are children operating on three of the six cylinders they possess. Their work is completed, some of it is even good, but it is often uninspired or refined in the way in which it might be. Students take art in these classes, it is a respectable elective, but it is not as challenging to them as it might be. Art is one more of the several routines that constitute for many what it means to be in school.

Because there is no common curriculum in the middle schools of Palo Alto, it is difficult to identify specific strengths or weaknesses in a curriculum that is common across teachers. The program that is provided at the middle school level is essentially a product of each teacher's choices. That content and how it is mediated is essentially idiosyncratic. The quality that one finds is directly related to the qualities and competence of the teacher. Because this art-education situation is not rare in school districts across the country, it provides an opportunity to comment on what would enhance the teaching of art at this level, as well as at the secondary school level.

First, the curriculum that is now provided is something of a very full grab bag of projects. Following is a partial list of the projects offered in art during the spring semester of the 1983 academic year in the middle schools in Palo Alto.

Marbleizing paper
Stained glass
Mirror etching
Copper enameling
Linoleum block print sculptures
Etched jewelry
Slab, coil, and pinch pots
Sculpture
Acrylic landscapes
Painting in the style of Rouault
Soft sculpture
Cartoon strips and flip books
Photograms
Weaving
Watercolor animals
Cover design for literary magazine
Styrofoam sculpture
Lost wax casting

Such lists are quite common at this level—essentially a list of projects or activities. It is a list of tasks students are to engage in, but the important focus for an art curriculum should deal with the skills, the ideas, and the sensibilities that are developed *through* activities. In many classrooms, and too often in the classrooms that we observed, the activity more than the aesthetic or intellectual content, was the focus. Hence, students came away from their art classes with the idea that this is where they can do something, but not necessarily where they learn something. This outcome, incidentally, is not limited to art classes. Science classes often yield similar results: Students believe that science is about insects, weeds, and batteries rather than about structure and function, the relationship of form to survival, or about the sources and uses of energy. The activity becomes the end rather than the means for achieving the end.

Second, middle school art teachers like many teachers are professionally isolated. They "run their own show," they seldom confer as a team on important, substantive curriculum matters, and, more often than not, the principal of the school is not trained to appraise the quality of what is being offered. Principals seldom have the necessary background and there are no standardized test scores to highlight weaknesses or to motivate a serious interest in what is going on in art classes. The art consultant in Palo Alto focuses her attention on those whom she believes need her assistance the most, the generalist elementary school teachers. This leaves the middle school teacher to his or her own resources. At one of the two middle schools in Palo Alto there will be only one full-time art teacher employed in 1983–84; no part-time teachers will be employed. This isolation does not provide the kind of critical dialogue or professional stimulation that is conducive to a strong districtwide program.

Third, in some cases it appears to us that the quality of the art teacher's professional training in the field of art education has been shallow. Sound professional art education requires that one be able to reflect and plan for the educational uses of the visual arts. This requires one to think about art materials as *educational media*, not simply as materials for making things. Such forms of professional understanding appear to be neglected in many of the college and university art programs in which art teachers are trained. One source of neglect has to do with the number of courses in which art education students are permitted to enroll. Too often the operating rationale is that one is first an artist, then one is a teacher of art. Such a view seriously underestimates and, even more, misconceives the skills and forms of understanding a teacher of art needs.

A second source of neglect deals with the content of the art education courses that are offered. The theoretical and conceptual background that professional art teachers ought to have to be able to think through the curricular problems they will encounter are often treated superficially or not at all. Too many who teach art education courses to prospective teachers are themselves educationally naive when it comes to theory.

The sources of these problems clearly are multiple. Some emanate from a tradition that expects each art teacher to do pretty much what he or she likes. When the teacher is strong, the program is strong. Other problems are rooted in the absence of colleagueship and the joint review of plans and teaching. Art teachers are, like many other teachers, an isolated lot. They receive little help in what they do and the leadership of the school and school district is not professionally prepared to appraise the quality of their work. They simply do not know what to look for. Still other sources are rooted in the art teacher's own education. Art teachers suffer a painful ambivalence about whether they are artists who teach, or teachers who wish to be artists. This ambivalence is exacerbated in their professional socialization and affects the kind and number of courses in which they enroll. It ultimately affects their teaching and curriculum planning.

Regarding attention to the productive, critical, and historical domains in the art curriculum, the productive domain clearly is emphasized. A list of projects and activities already described would lead one to expect this even if it was not made explicit. However, in some of the lessons (it varies for each of the teachers) the historical or cultural aspect of art does come into play: The cultural approaches to weaving are described to students in one class, Rouault is discussed in another, and the work of seventeenth century Dutch painters in another. The cultural and historical aspects of art are brought into the productive domain, usually when a project is introduced. We have not seen a class at the middle school level in which an entire period was devoted to art history or to the analysis of art.

The critical domain is attended to largely in relation to productive projects or activities. Much of this occurs when teachers talk on a one-to-one level with students. Yet in these discussions it is often the teacher rather than the student who is engaged in the criticism: "Your edge is too sharp." "The color here is too light." "The form is nicely developed." Although these comments are not uncommon in art classes, they are much like the comments an art director in a commercial art studio might make to a journeyman commercial artist. The art director, in effect, makes the aesthetic judgment and the journeyman artist applies the skills. Some of that kind of dialogue occurs in the Palo Alto middle schools.

It should be said that twelve- and thirteen-year-olds have a conception of what an art class should be. In rare cases does it include serious, sustained attention to the historical and cultural aspects of art. Teachers, too, do what they know how to do best. The history of art and the critical analysis of art are less well-developed skills than the skills needed to introduce a project, in say plaster casting. Tradition, skills, and expectations help shape the actual curriculum occurring in classrooms.

When it comes to what Palo Alto art teachers believe is important to teach, there is consensus that skills are important as well as the appreciation of art. One teacher comments, "In each lesson there would be goals related to craftsmanship, how things get put together; and there would be goals related to the aesthetic considerations."

Another says, "I try to give the kids a broad scope of different media and technique, and give them a foundation in art."

Both the technical and the artistic or aesthetic are major aims for each of the three full-time middle school art teachers.

The presence of sequence in the curriculum, as we previously stated, is not apparent across courses. It is somewhat more apparent across projects within a course, and it is most apparent within individual lessons. "In a general presentation, you present information that you regard as extremely important that everyone can get," remarked one teacher, explaining that more specific information and deeper understanding of the material came later from individualized instruction or from observing and talking with other students. Most of the teachers present lessons this way, progressing from basic to more complex instruction.

The predominant developmental sequence within lessons is that each unit teaches a hierarchy of skills or concepts. For example, jewelry making starts with a single etched ring (emphasis on line and initial exploration of the medium). Next, the students use a jigsaw to make a cutout form, emphasizing positive and negative space and increased control of tools. After that, students do two forms of copper enameling, again involving line, positive and negative space, and color, and adding the use of the kiln to their technical repertoire. Thus, they acquire increased complexity of conceptual and technical knowledge.

There is a developmental sequence within lessons in another sense also. Teachers often require students to complete a project in specified stages. One ceramics project involves the design and construction of a 15-inch coil pot. First, students draw several small pots and select one, which is then drawn life size. Next, students measure the large pot's dimensions and make a pot to these specifications. When the pot is leather hard, it is refined, fired, glazed, and refired. Students know the order of the steps necessary for completing the project. This is one example of sequential development, from idea to finished piece, rather than sequential development of skill per se.

Although sequence is important from an educational point of view, it is limited to the duration of the project on which the student works. Sequence, in a broader sense, refers to the growing complexity of skills; it is more likely to occur if projects are planned that make it possible for students to continue to use the skills they acquired on previous projects. Sequence, to be optimal, is developed not only within but across projects. As tasks change, so do most of the skills used. When a student must focus on the acquisition of a new set of skills, attention to aesthetic matters is likely to be limited.

CONCEPTIONS OF ART AND THE LEARNING PROCESS

How do the art teachers in the Palo Alto Middle Schools conceptualize art? What do they believe it to be? We interviewed four of the five art teachers to get answers to these questions and determine what they believed contributed to ability in art.

Although the answers to what they believed art to be were somewhat diverse, there was a generally held belief that it is an essential part of life and not limited to those objects or events called *fine arts*. Art is how one feels, it is the expression of one's inner feelings, it is the perception of beauty wherever it is found. One teacher when asked what she considered art to be said:

> It is our whole universe. It is creation. The airplane, new designs, it just thrills me when I see something new that has been designed. I know that an artist has been there. My husband brought this little thing for chopping onions. For years we have been chopping onions with this little thing. He came home and just rolled over the onions with this little tool and it does it immediately in two or three seconds. So, art is improvement for life. It is sharing ideas. It is satisfaction. I can't imagine a world without it.

Another made the following comments:

> Art in a broad and general way has a lot to do with seeing and understanding what you are seeing and making some sense out of what you are seeing and then appreciating what you are seeing. You can do this from actual participation in producing works of art or looking at what past artists have done and then just appreciate what they have done and why they have done it and how they have done it from just studying how different works of art were put together, but it is all on seeing and making some sense out of it and organization of something visual.

The teachers' views of the nature of art traverse a broad spectrum of ideas. In talking with them one senses a groping to put into words something that they feel, something that they know intuitively but find difficult to express verbally. They do not seem to have a grasp of the various views of art that have been developed by aestheticians; their own training probably did not afford them access to those ideas. Well-articulated views of art do not emerge from their statements, yet one feels that they want to say something more than they are able to articulate. What is clear is that their conceptions of art are not restricted to the objects housed in museums and galleries. Their general hope is to see the world as a whole, as a place in which art may be found, where art may be experienced.

During the course of our interviews we asked middle school teachers to rank six subjects in order of importance as they believed they would be ranked by school administrators and by students. (See also Appendix D.) We also asked students at each of the middle schools to rank the same six subjects in terms of importance, learning, and enjoyment. Table 1 presents the results of these rankings.

As one can readily see, the teachers believe that school administrators—principals and central office administrators—would rank art as having the lowest level of educational importance among the six subjects. Art teachers perceive the work they are doing to be of less than central importance to the people to whom they are responsible. In this view, the teachers may be correct. In virtually all of the Gallup Polls that have been given on educational priorities held by Americans, including the latest poll, the importance of art and music courses for both college and noncollege bound secondary school students ranked last on a list of sixteen. What we have is a disjuncture between the values believed to exist for the arts as seen by art teachers and the values assigned to the arts by those who administer the schools.

The teachers' perceptions of their students' views of the importance of art is virtually the same as it is for the school administrators. One teacher comments, "The students don't really think that it is a very important function in light of computer technology and all of the other really important things in their lives, but I think of all the subjects taught here (art) is the least important."

Given the responses we received from the students, the art teachers' perception of the students' views of art is accurate. When students were asked to rank the importance of art in relation to other subjects, art was ranked last in one middle school and next to last in the other.

When students were asked to rank the same six subjects in terms of learning, art was ranked next to last in each of the schools. The students' perspective is that art classes are not places where much learning occurs, at least not compared with their other classes.

This view can be explained in two ways. First, the students might be correct; they may not be learning much in art. Although they engage in many activities and projects, they in fact learn little. Second, and this view appears much more credible to us, the students' conception of learning may be limited to what they think school learning consists of—something that is clear-cut, factual, measurable, and regarded as important by teachers and parents. Our culture has long regarded artistic performance as the consequence of talent rather than intelligence, something that flows from a "gift," rather than something that one can learn to make or experience. Students simply may be reflecting these pervasive cultural views in their own statements.

Furthermore, it is much more difficult to recognize the refinement of one's visual sensibilities or the ingenuity with which one works on problems than it is to know when one has learned how to do long division or to compute fractions. Aside from facts and skills, much learning in the arts is difficult to appreciate, especially for children. When one adds to this the generally held view by both children and adults that excellence in art is a matter of taste, that there are no standards, and that criteria for judgment really don't exist, the difficulty of conceptualizing artistic development as a product of learning becomes even greater. One of the areas needing attention in art education is that of helping students come to understand how much they have actually learned. From our observations of the art classes at the middle school level in Palo Alto and the work that students produce in these classes it is clear that they are learning. It is important that the students themselves understand the extent to which this is so.

Students in each of the middle schools were again asked to rank order the same six subjects, but this time on the extent to which they provided enjoyment. Using this criterion art was ranked first in one school and second in the other. The two subjects ranked first and

Table 1

TEACHERS' RANKING OF CLASSES IN ORDER OF IMPORTANCE, mean ranking

Point of view of ADMINISTRATION		Point of view of STUDENTS	
English	1.50	Mathematics	1.00
Mathematics	1.50	English	3.30
Social Sciences	3.25	Science	3.70
Science	3.75	Social Sciences	4.00
Art	5.50	Physical Education	4.30
Physical Education	5.50	Art	4.70

STUDENTS' RANKING OF CLASSES, Jordan Middle School

IMPORTANCE		LEARNING		ENJOYMENT	
Mathematics	1.20	Mathematics	1.00	Art	1.70
English	2.50	English	2.50	Physical Education	3.00
Social Science	3.20	Social Science	2.80	Social Science	3.20
Art	3.70	Art	4.00	English	3.20
Physical Education	4.50	Physical Education	5.00	Mathematics	4.20

STUDENTS' RANKING OF CLASSES, Wilbur Middle School

IMPORTANCE		LEARNING		ENJOYMENT	
Mathematics	1.58	English	2.40	Physical Education	2.12
English	1.88	Social Science	2.52	Art	2.15
Social Science	2.58	Mathematics	2.56	Science	3.05
Science	3.30	Science	2.95	Mathematics	4.04
Physical Education	4.58	Art	3.60	English	4.35
Art	5.04	Physical Education	4.79	Social Science	4.50

second in importance and in learning—namely English and mathematics—were with respect to enjoyment, ranked fourth and fifth in one school, and fifth and sixth in the other. Is this a matter of believing that important things require work and that something that is fun can be neither work nor important? When one reflects for a moment that in so many polls and national reports concerning the state of American education people expressed a desire that subjects in school be "harder," it is not altogether surprising that art should be seen as enjoyable but not important.

Yet another factor may explain why art is not considered important by both school administrators and students. This may be a result of correctly reading the priority systems established by colleges and universities throughout the country. Parents and administrators, as well as students—even those at the middle school level—are informed about what it will take to get into the college of their choice. These messages are sent to them by counselors, by the newspapers, and by letters from universities. A letter sent to parents from the University of California makes its priorities quite clear—the arts are not a part of those priorities (see Appendix A). The President's Committee on Excellence, which issued the widely publicized *A Nation at Risk*,[8] makes its priorities clear—the arts are given a paragraph but are not considered one of the five basics. All around us we are told that what is important in education is science, mathematics, and computer literacy. In a school district near Silicon Valley having a parent population that seeks academic success for their children within the terms defined by those who manage the gateways to success, is it surprising that seventh and eighth graders should regard art of low priority in the academic scheme of things? We think not.

As for the teacher's view of learning in art, each of them believes to some degree that students can learn in art, that what they do as teachers has something to do with that process, but that artistic ability is also, as one teacher put it, "a matter of genetics."

Teachers were quick to point out that the kind of learning that occurs in art is personal and idiosyncratic. They emphasize the unique learning outcomes in art as contrasted with the considerably more standardized and conventional outcomes in the other school subjects. In addition, the range of educational aims to which these art teachers are committed is quite wide; from the enhancement of self-esteem, to the appreciation of art in everyday life, to the acquisition of skills in a particular medium, to the learning of a vocabulary for talking about art. Hence, not only does learning take place through teaching (none of the teachers embrace an "unfolding" view of artistic development), but the kind of learning that can and should occur is extremely broad in scope.

OUTCOMES OF THE MIDDLE SCHOOL ART PROGRAM

To further assess the outcomes of the middle school art program as well as the elementary and secondary art programs we asked students to look at a set of six original works of art and to respond to questions about each. (See Appendix B.) The aim of this exercise was to determine the extent to which students who had enrolled in art classes, as contrasted with their peers who had not, were able to talk about the form, expressive content, style, and other aspects of visual art. The procedures used were as follows.

First, six original works of art were selected: a landscape painted in acrylic, a mono print landscape, an Oriental line drawing of men on horseback, an Eskimo print, an abstract expressionist pastel drawing, and a painting of a Chinese junk painted on black velvet. By sophisticated standards the last would not be regarded as having much artistic value.

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[8] *A Nation at Risk: The Imperative for Educational Reform*, U.S. Department of Education, 1983.

Approximately eight students were selected at each level of schooling, four of whom had been enrolled in art classes and four of whom had not. In some cases students were selected by classroom teachers and in other cases they were randomly selected. What we were after was not a rigorous scientific study but impressions of what students at the elementary, middle, and secondary level were able to say about original works of art.

Each student was interviewed individually in a quiet room in which the six pictures were displayed. Each interview was tape recorded and required approximately 25 minutes to complete. Were students who were exposed to SPECTRA classes at the elementary level, art classes at the middle school level, SPECTRUM and art history classes at the secondary school level able to say more that was significant and subtle about these works than students who did not have these courses?

At the middle school level our impression is—and it is only an impression based upon the interviews and the opportunity to listen to the tapes—that students who had enrolled in art classes were marginally better able to comment upon the work that was before them than students who had no such courses. All students were able to respond to those features of the image that were most obvious: the abstract expressionist drawing in colored pastel has a very active surface. Virtually all students selected it as the most active. Similarly, virtually all students were able to identify the two works that had the calmest feeling. Students who had enrolled in art in the seventh year of the middle school (we interviewed only those students who were eighth year students in order to have students who had taken at least one year of middle school art) were, in general, better able to identify the medium that the artist had used and were somewhat more likely to attend to the formal aspects of the work that was displayed before them. Students who had no work in art at the middle school level were more likely to try to find recognizable images in, say, the abstract expressionist drawing.

All students were more articulate when a specific cue or focus was provided to them than when they were asked to say whatever they liked about a particular work. When a focus for their perception was supplied, they were able to respond moderately well.

There are two areas in which the responses made by students leave something to be desired. The first of these is the difficulty students have in supplying their own conceptual framework for analyzing and describing visual form. There is, of course, much that one could say about any painting, print, sculpture, or drawing. One could talk about formal elements such as line, color, shape, texture, value, intensity, and composition. One could comment about the style of the work. One might attend to the techniques or materials used to produce the work. One could, if one had the background, relate the particular work to other works like it or to its place in the historical scheme of things, and so on. In general, students were not able to do these things. They did not have at their command a set of categories that they could employ to respond to these works.

A second area that emerged was that the comments of both those students who had taken art courses and those who had not were not particularly incisive or subtle. They tended to see and respond to what was obvious. For example, in no case did any middle school student voluntarily comment upon compositional relationships. They most often would comment about color or about the mood of a picture. But composition, which requires attention to abstract relationships, was neglected.

Finally, for the last question students were told "If you were an art judge and were to give an award to the best work among these six, which one would you give it to and why?" The work that was consistently rated best by middle school students, whether they had or had not enrolled in art classes, was the painting of the Chinese junk on black velvet, the painting that would be regarded by experts as having the least artistic value.

The general outcomes that have just been described for middle school students hold for students at the elementary school level as well. We found some differences in performance in favor of students in the SPECTRA program as we did for those middle school students who had enrolled in art, but these differences were not large. It seems to us that the reasons why these differences were not large are because students do not have much practice in discussing visual art or in learning about the frameworks or categories that they might use to perceive, describe, analyze, or appraise visual art. The main emphasis in their art classes is on the making of visual images. When critical comments are made about visual art, whether their own work or the work of others, it is the teacher, not the student who tends to make these comments. It seems to us that the small differences we have found in favor of students who enrolled in art classes is an optimistic sign that much could be done to help students develop the skills, both perceptual and linguistic, that they could use to deal with the visual world.

5. SECONDARY SCHOOL ART EDUCATION IN THE PALO ALTO UNIFIED SCHOOL DISTRICT

THE SETTING

Palo Alto has two secondary schools, Palo Alto High School and Gunn High School. Paly, as it is called, the older of the two, has a population of about 1200 students. Located among large oak and eucalyptus trees, the Spanish style of Paly's original buildings contrasts sharply with the modern angularity of its new wing. Gunn High School, with a population of 1100, is an architectural gem. Designed by Paul Cump, it has won several awards for the woodsy yet sleek appearance of its low slung buildings with their covered passageways and large overhanging eaves. Both schools provide spacious and fairly well-equipped rooms and studios for the seven secondary art teachers in the school district.

During the 1982–83 academic year, three art teachers were assigned to Paly and four to Gunn. The academic achievement of the student populations of each of the schools is comparable. Like Palo Alto's elementary and middle school students, secondary students perform exceedingly well on virtually any academic measure one might choose to use.

THE CHARACTER OF THE CURRICULUM AND THE QUALITY OF THE TEACHING

The art curriculum of the Palo Alto secondary schools consists of a set of materials prepared by the secondary school art faculty. These materials define a set of instructional goals for each of the courses that is offered and provide a very brief description of course content. The implicit view reflected in these materials is that the teachers who developed the aims of these courses should be able to create the kind of activities appropriate for their achievement. For teachers who are pedagogically skilled, such a view, precisely because it is not restrictive, has some important assets. First, it allows the teacher to use activities that he believes to be most appropriate for the particular class with which he works: It provides teachers with flexibility. Second, because the curriculum guide is not prescriptive, teachers can keep themselves professionally alive by having opportunities to invent new activities for the aims the curriculum guides describe.

Fortunately, the general level of competence among the secondary school art teachers in Palo Alto is quite high. They have both the experience and the initiative to develop an array of curriculum activities that are educationally significant and challenging. In one class, for example, the art teacher asks students to create a picture in which the center of interest is clearly developed. He then asks them to add forms to the picture that will destroy the center of interest. Such a project is both educationally iconoclastic and artistically sophisticated. Most art teachers would approach the problem from one angle; they would ask students to create a picture in which there is a clear center of interest. Students would then attempt to achieve this goal and their efforts would be appraised by the extent to which they succeeded. It is the rare teacher that will turn the task around and have students destroy what they have created. Such a demand teaches students that their work is not precious and hence is more likely to cultivate an experimental attitude. In the process it helps students understand what interferes with the clear center of interest as well as what produces one.

To be able to construct tasks of this sort—and we cite this one only as an example—requires that teachers think about curriculum activities from a psychological-educational perspective. What one must be able to do is to understand what students must think about in order to cope with such a problem and what they might learn as a result. The teacher's orientation must, in short, be rooted in pedagogy.

Our observations of the curriculum at the secondary level indicates that much of what students do in their art activities has this character. A problem is presented and students are asked to solve it. A challenge is given—say that of creating a visual illusion—and students are asked to meet it. Negative space becomes the focus of a lesson and the student is asked to create a textured treatment of the spaces between three-dimensional forms. In the process another way of looking and making is explored.

The educational significance of a curriculum cannot be easily determined from an examination of what is in a curriculum guide. Curriculum syllabi provide a guide to practice, but never a script for teachers to follow. Even when these syllabi are detailed, as they are not in secondary art classes in Palo Alto, the *actual* curriculum is what goes on in the classroom. Assessments of the quality of the actual curriculum and the character and quality of teaching must be secured from direct observations of classroom processes.

There are several sources of evidence one can use to sustain judgments about the quality of practice in art education. One of these is the way in which students are engaged in what they are doing. To what extent are students interested in the tasks they undertake? What does their animation, their comportment, their facial expression say about the meaning that the work has for them? Such observations require an observer who is sensitive to nuance, who is not taken in by feigned enthusiasm, who can read the muted cues of social life. From our observations, on the whole, secondary art teachers in the Palo Alto Schools have succeeded in creating an informal yet serious environment in their classes. Although a radio might be playing while students are drawing or painting, the music is a sign of a relaxed atmosphere, not a desultory one. The students know what is expected of them. Expectations are often made explicit by the teacher, and students monitor their own behavior in a way that reflects a sense of personal responsibility. The general atmosphere of the studio art classes is characterized by low pressure by teachers, clear purposes and expectations, and opportunities for students to move about in order to use what they need to get on with their work. At times the student might be doing little, but rather than putting pressure on the student to "get back to work," that form of behavior is often ignored unless it is clearly excessive; the student finishes what might be regarded as a cycle of withdrawal and returns refreshed to his or her work.

Unlike many academic classes, studio art classes have a greater feeling for the organic use of time. These classes tend to be more like studios than like places for formal instruction. The teachers typically circulate among students and comment on their work. Sometimes the teacher might "disappear" into his private office adjacent to the art classroom in order to work on administrative duties. The feeling is that students have work to do, they know what their work is and where the resources are, and a teacher need not always be present every minute the class is in session.

What one sees, therefore, are with few exceptions classrooms that are informal yet engaging. One observes an atmosphere in which students have mobility. One sees situations in which responsibility for the work undertaken resides with the student. The teacher, as often as not, serves as a consultant.

Another source that one can use to appraise the quality of art education is how the aims of the curriculum relate to the kinds of problems students address in their work. Setting out the task is an extremely important aspect of art teaching because it is here that parameters are defined within which students are to work. We have already commented on the features of one such task. These tasks, articulated by the teacher to the class as a whole, set the stage for subsequent work for the student. A problem that is well posed to a group of students can enable them to work independently for an extended period of time. There is at each of the secondary schools at least one art teacher who is masterful at posing problems.

One of these exemplary art teachers is John Robinson. Walking into his room is a delight for the senses. It is clear from the materials, displays, and other resources that hang throughout his room that attention has been paid to aesthetic interests. Some other rooms have little or no visual appeal, but students entering Robinson's room encounter a variety of well-organized visual displays.

As students enter the classroom, without the teacher directing them they set up their drawing boards, find resources that they need, and begin their work. To be sure, not all of them proceed with swiftness; there is often a slow start with a gradual increase in activity level.

Robinson enters, allows the lingering conversations to continue and then at an appropriate moment says, "All right, you've had your time, now give me mine." He then proceeds to talk to the entire class about the project on which they are working. "I want you to control the way the eye moves through the picture," he comments loudly to one student and through his comments communicates to the rest. Robinson often speaks to the entire class while they are working, reminding them of things that they should pay attention to in their work.

Perhaps the most significant of his personal characteristics is that he is utterly serious and intent about his teaching. He speaks to students in an adult manner—there is no condescension whatsoever. They know unmistakably that this is not a Mickey Mouse course. He takes his work as a teacher seriously and although plenty of space is provided for them, students realize they are expected to produce. When things get out of hand, as they rarely do, Robinson has no hesitation in laying down the law and making the consequences clear. His class is a place in which to work. And although it is a place that provides no-pressure for overt conformity, the expectations are clearly set.

His classroom, like many excellent art classrooms in the Palo Alto Unified School District, is a place in which students can move about and can communicate with each other, where they are free from the sometimes stifling forms of behavioral control that exist in "academic" classrooms. One gets the sense of a no-pressure environment—at least with respect to behavior. This combination of allowing behavior patterns to be rather varied and open while making expectations clear and being serious about the importance of what students are asked to do provides an educational climate that we believe academic courses would do well to emulate.

During his comments to the class as a whole, technical vocabulary is provided. At times, although rarely, Robinson asks students to define terms in order to find out whether they understand the terms that are being used. The major mode of instruction, however, occurs through the comments he makes as he circulates through the class. It is here that the focus of attention is on the student's work. It has a level of particularity that whole group instruction can never possess. In many ways it is a paradigm of individualization. It exemplifies individualized instruction on tasks that allow students to solve problems in ways that are themselves individual. The teacher's comments are geared to these unique solutions, achievements, problems, and failures. Such "individualized instruction" is personalized in a way that is absent from the more mechanical and linear approaches to prepackaged individualized materials, which, in reality, provide individualization only with respect to the rate at which a student might travel toward ends prescribed by others.

What comes through in the observation of art teachers using a general curriculum structure is that the quality of both the curriculum and the learning that occurs is, in the main, a function of the teacher's pedagogical skills. Where teachers are serious, intense, and purposive in their teaching, where they enable students to understand the point of what it is that they are asking them to do, where the artistic content is substantive, the quality of art education is significant. Where these qualities are in short supply, the quality of art education diminishes precipitously.

Such considerations are not, of course, unique to the teaching of art. Nevertheless they do provide an important lesson: The improvement of art education must focus on the teacher and what actually occurs in the classroom. Prestructured curricula can be useful, adequate space and materials are important, but in the end it is the quality of educational life in the classroom, a quality influenced by the attitude and commitment of the teacher, that will affect what students learn in an art class.

Fortunately, the secondary school art education program in Palo Alto is taught by art teachers whose commitment is serious and whose artistic sophistication is of considerable magnitude. The results of these qualities are manifest in how the students operate in the classroom, the seriousness with which they work on their projects, and in the quality of the work that they produce. Where the programs could be strengthened is in the creation of a systematic effort to develop critical skills. At present, these skills, as well as historical forms of understanding, are developed in the context of productive work. Such a context tends to make learning less than systematic and to be treated opportunistically rather than as a significant and focused aspect of the art program.

We believe that the art faculty would do well to consider the development of curriculum units that increase student exposure to the critical and historical aspects of art. It is reassuring to know that steps in this direction are being undertaken for the 1984–1985 academic year. It is hoped that the good work now occurring in the productive domain will spread to the critical and historical domain more systematically than is now the case.

SPECTRUM AND ART HISTORY

The virtues that glow so brightly in the advanced art classes in the Palo Alto secondary schools are not quite as bright in the introductory art program. SPECTRUM, as it is called, attempts to cover all the bases, exposing beginning students to drawing, painting, crafts, design, sculpture, and ceramics. For most of the students who enroll in SPECTRUM, it will be their last encounter with art at the secondary school level. It is understandable that a program aiming to acquaint students with a range of media and art processes should be regarded as having educational value. Yet, we are less than sure that very broad exposure—particularly when the opportunity to acquire the skills needed to use materials as media for expression is limited—is in the best interests of the student. Clearly, a trade-off must be made. Is it better to provide in-depth experience in a limited number of media or is exposure to many media and processes more likely to stimulate and help students learn in the visual arts? We suggest that a compromise be drawn between these alternatives and that there be at least one medium or project that students work on in-depth, perhaps for as much as one-third the semester.

What we worry about is twofold: first, that the meta-lesson students receive is that art is "a piece of cake," that art activities do not really demand much effort, that problems in art are not really difficult, and hence that art does not really challenge the intellect. Second, when skills are not developed and practiced, the materials with which students work never get converted into media for purposes of expression. To use a material as a medium, students need to be able to control it. Without adequate time for practice, achieving intimacy with a material is difficult. The SPECTRUM program only flirts with some of the concerns we have expressed.

Another area of concern that we have briefly mentioned needs re-emphasis. That has to do with the development of critical and historical forms of understanding in secondary art courses. One exemplary effort to foster such learning occurs in the art history course taught at Paly. Developed by art teacher Walt Buhler, the course is taught in a room especially designed for it.

The room is almost square, and an array of nicely displayed visuals populate the walls. These visuals relate to art history, to the elements of art, to current art exhibitions in the community, and to current events in the school that pertain to art. For example, an announcement of a spaghetti dinner at Buhler's home is displayed for students who are or who wish to become members of Paly's Art Club.

A slide projector is always in place, a white space on the wall ready to receive the projected images. Such rooms are surprisingly rare in secondary schools in the nation as a whole.

In this setting and with a formally defined and explicit focus on the perception, criticism, and understanding of art, students are offered more than casual opportunities for learning in the critical and historical realms of art. The discussions that Buhler's students engage in demonstrate an impressive level of competence in looking at and discussing art. Indeed, they are able to perform at a level that would gladden the heart of most art history professors at the college level. There is a genuine comfort and confidence in their speaking manner. Their vocabulary is well-developed for their age, and they can go beneath the superficial and most obvious features of what they see. Although some of what they are able to do is a product of their home environment, their competence is sufficiently high to provide prima facie evidence of the effectiveness of the art history course they have taken.

There are two points that we wish to make concerning the development of critical skills and historical understanding in art education at the secondary school level. In principle such skills and understanding can be developed within the context of studio courses, if a teacher is sufficiently conscious of the opportunities to develop them. However, more practical and productive concerns dominate studio courses—as they probably must—and as a result, the critical and historical aspects of learning in art tend to be given a back seat or are treated opportunistically. When these opportunities are neglected, infrequent, or unnoticed, the probability of fostering such learning is diminished. An important strength of a focused art history course is that its clear mission encourages such learning, provided, of course, that the content of the course is well selected, the activities challenging, and it is well taught. At Paly, under Walt Buhler, such criteria are met.

OUTCOMES OF THE SECONDARY ART PROGRAM

With respect to the outcomes of the secondary school art program, outcomes dealing with critical skills were assessed through procedures that were identical to those used in the elementary and middle schools. Six original works of art were displayed and students were asked individually to respond to a series of questions about them. These interviews took approximately 25 minutes to complete for each student.

With the exception of students enrolled in the art history course, the pattern of performance for secondary school students was much the same as it was for students at the elementary and middle school levels. Students enrolled in art classes were somewhat more informed about technical matters than those who were not and were less likely to concretize abstract forms. However, they did not have an easily accessible framework with which to talk about the works that were displayed. Secondary school students, whether or not they were enrolled in art courses, were significantly less likely to give their art award to the painting of the Chinese junk on black velvet.

What was also impressive, and confounding in our efforts to appraise the effects of art courses on students' perception of art, is that many of the secondary school students, whether they had enrolled in art courses or not, were particularly articulate about what they saw, and many of them were quite perceptive about the subtleties of the work displayed.

In Palo Alto and the surrounding communities, it cannot be assumed that students have little opportunity to see and talk about art outside of school. There are parents whose avocational interests include art and who encourage their children to talk about art at home. There are others who take their children to art museums. One middle school boy told us of his experience with his father in New York's Guggenheim Museum; a girl related that her mother was going to buy her a large drafting board for her to work on, and so on. Clearly, some of what students are able to see and describe is attributable to informal sources of learning at home. Thus for any individual it is difficult to isolate school effects from home effects. We had no intention of doing so. What we wanted was to see if we could discern any general trends. We believe we have.

A comment must be made about the incisiveness and clarity of students enrolled in Walt Buhler's art history course. Their ability to articulate what they see and their general comfort with art in historical context is genuinely impressive. Their performance revealed the results of a solid, serious course in the perception and analysis of art. Curriculum and teaching, when focused and competent, can make a substantial difference in what students learn in art education. The task is to broaden the curricular emphasis, develop the skills of art teachers so that they feel comfortable with such a broadened curriculum, and to implement such programs at the schools. There is good reason to believe that such goals can be accomplished within the existing structure of schooling at the secondary level.

CONCEPTIONS OF ART AND LEARNING

Secondary art teachers in Palo Alto view art as requiring a mix of technical skills, expressive desire, and problem-solving abilities. They emphasize technical skills because they believe that without them no expressive form is possible. They regard expressive desire or motivation as important because without something that one wants to convey, technical skills serve no useful artistic purpose. They think about artistic activity as a form of problem-solving mainly because they themselves know through their own artistic work that technical skills and the desire to express what one feels or imagines are inadequate for resolving a visual problem: Artistic work requires the use of intelligence.

Once one recognizes that art is not simply a cathartic event but something that depends upon the ability to think, it becomes easier to understand that teachers can offer students the opportunity to become skilled in how they think about artistic problems. Put another way, given this view, not only can art be taught, art can be learned. One teacher expresses himself on this point in the following way.

> If I did not believe that art could be learned, I should not be here as a teacher! Artistic ability can be learned sequentially. Students can learn that art is a very special type of experience that humans would like to communicate to other humans through one form or another. Art relates to men and the things humans create. Students learn in art by doing and by rational processes. It is a blend of the two. It takes a lot of time actually working with the materials. You can't learn to throw beautiful pots on the wheel just by talking about it. Yet, you can't develop very sophisticated ideas for expressing yourself by just working with your hands. You have to blend doing and rational processes in your curriculum.
>
> To see results, though, you must have students for more than a year. We have a one-year requirement. However, a good many of our students stay with us for two or three years. Of course, the ones that are most interested stay all four years and sometimes with multiple classes in a given year. Plus, they have had earlier exposure all the way from preschool. I think you can really see learning taking place, especially with some students we have known since seventh or eighth grade. You can see how they have come along and matured with their skills and hand abilities. Also, the level of the ideas they wish to communicate becomes more sophisticated. When the learning is successful, I'm sure it all relates to what we try to get across in our teaching.

What comes through in this teacher's comments is an affirmation of the teacher's role in art education. This teacher wants more than a year with students. "To see results though, you must have students for more than a year." Artistic learning is not simply a casual affair; one must work at it, and the more time the better.

This teacher is not likely to receive the additional time he would like, at least for most students in Palo Alto high schools. Only a small fraction of students enroll in more than one year of the visual arts. Despite his commitment and those of his colleagues to the importance of the arts in the students' education, secondary school art teachers, like their counterparts in the middle school, know that art education is far from the top of the educational totem pole. Unlike their colleagues in English, math, and science, art teachers are educational underlings in the district's academic hierarchy.

One art teacher who has been with the district over 20 years says that principals and central office administrators have been supportive off and on over the years, are fairly supportive at present; and that such support "determines a lot of what goes into the hassles we have, and some of the quality of our performance when we know we have a safety net below."

A central office administrator comments:

> I am convinced that the PAUSD can continue to guarantee a challenging arts education program by 1) maintaining a seven-period day; 2) being selective in the faculty chosen to provide arts instruction in the schools; 3) encouraging that teaching faculty to stay abreast of new developments in their field by attending professional meetings, participating in significant staff development activities, and so forth; and 4) funding and staffing these departments on a basis equal to that of other curricular areas.

And yet one cannot help but recognize the major priorities of the district. The t-shirts and sweatshirts worn by seven- through eighteen-year-olds display the names of colleges and universities (Stanford is quite popular) and attest to the core educational values of the district. That core is unambiguously academic. Yes, the arts are important educationally, but not of central importance. It is the energy of the art teachers, the initiative and ingenuity of the art consultant, and the support of a small but loyal constituency in the Palo Alto community that provides the assurance that the art program will be sustained.

One reason that art education in the Palo Alto schools is not given a place equal to science education has to do with the noncognitive view of art that most parents hold. What they need to understand is that judgments about visual form rely upon the exercise of mind, that perception is a cognitive event, and that the art class is one of the few places in the curriculum where ambiguity is courted and uncertainty a way of life. Most other courses are organized upon a linear format and have a right answer to each of the problems that students encounter. Yet the really difficult problems of life (which schools presumably are to help students deal with) are not problems in which there is a single correct answer. There is certainly no algorithm that can be employed to resolve problems dealing with where one should live, work, or vacation. There is no formula for selecting a mate, sharing intimacy, or speculating upon the future. The cognitive operations such problems require are probably better fostered within the well-taught art program than in most courses currently associated with the academic. Art educators have not been especially effective in getting across the message to the community that art is an intellectually demanding activity.

One important caveat must temper the foregoing. All that has been just said is predicated on the notion that art is well-taught. The arts can, of course, be well-taught as they are in some aspects of Palo Alto's art program. But the arts can be taught as poorly as any other subject in the school's curriculum. The subject alone is an inadequate indicator of the character of the curriculum that students will encounter.

What, then, can be concluded about the ways in which art and learning are viewed by the art teachers in Palo Alto secondary schools? First, they say that art is *not* regarded as a matter of "free" expression. Art requires technique, content, motive, and perhaps above all, serious thought. Palo Alto's secondary art teachers tend to design problems that develop the student's technical skills, that sensitize them to the formal qualities that constitute visual images, and that require a problem-solving attitude and the cognitive skills that go with such an attitude.

Second, they believe that their job as teachers is to teach. Art is not a mystical enterprise that can be experienced or made only by the talented few. Art can be taught and it can be learned.

Third, these art teachers are aware of the general position that art education holds in the academic high school. Yet, they are not willing to assign it a second-class status even though it is less than of central importance in the culture of Palo Alto schools.

Fourth, their rationale for the place of the arts in education is similar to the rationale expressed by a district administrator in Palo Alto. One art teacher expressed it as follows.

> A good high school education is like a balanced diet. A balanced diet requires fruits and vegetables, meats, dairy products, and grains. To cut the arts out of a high school curriculum is similar to removing all fruits and vegetables from a diet. It is not good or healthy to do so. The arts are neither junk food nor dessert. They are just one of the necessary components in a good education.

Art teachers like this one realize what many in the community do not: You cannot provide a quality education for students without serious attention to the arts.

EVALUATION OF STUDENTS BY TEACHERS

How is student learning evaluated in these two high school art departments? The main evaluation methods are the giving of grades, setting and clearly communicating expectations and consistently checking progress, formative evaluation of daily efforts, and critique sessions.

Grades are given in all art classes at the end of each semester. These grades are the standard "A" to "D" letter grades. District policy reserves an "F" for students who consistently miss class without excuse; students cannot fail if they attend class regularly. At the end of each semester students submit their finished work. These final portfolios along with a number of other factors are then reviewed to determine the final grade.

Each art teacher grades differently. However, some evaluation factors emerge as important for all faculty. Student effort, involvement, improvement, attendance, and craftsmanship weigh heavily. Student ability is regarded as a potential that has to be actualized through the above qualities. Two teachers maintain that grading should be done on the basis of effort, completion of work, and conduct only. They think that giving grades based on some absolute measure of artistic quality is inappropriate. One said: "It's ridiculous to give a cup a B+."

Drawing and painting teachers evaluated all of an individual student's work in conferences at the end of the year. One teacher allotted much of three full days to these conferences discussing the student's development, accomplishments, and future plans involving art.

Most of the day-to-day evaluation of student work was "formative evaluation" during the actual class period in the workshop. Teachers and students would have one-on-one conversations about the work in progress. Students felt comfortable asking questions. Teachers would comment on student work in easy, nonthreatening ways. The evaluation that could be seen and heard during these interactions was usually confined to technical and formal issues. Both teachers and students tended to evaluate the work along these lines. Critique sessions were already discussed in detail in the curriculum chapter. We concluded that these sessions could happen more frequently and include more practice for students in learning how to talk about art.

Teachers set specific objectives for student work. These objectives then become a part of the total project or problem to be completed or solved by the students. Students have a great deal of individual freedom and they respond in many different ways to the same assignments. A teacher explained his pedagogy:

> I believe in letting students fail. In other words, I don't set up a situation so they can do something perfect the whole time. I give them a specific problem to solve. What they do is up to them. If they solve the problem, then that's how they are evaluated.

Another teacher stated:

> I evaluate purely on an objective I want students to obtain. I'm very clear about what I'm going to look for—it's not what I like. If I'm asking for shading, idea, or theme—that has to be there. In other words, it has to communicate to someone—me. I ask: "Does it do it?" I always zero in on only one or two issues so it is not confusing to the students. Over the long term I will evaluate on every point but I don't try to do it on every assignment.

Students in both schools knew what their teachers expected from them by the end of the quarter or semester. A ceramics student said: "We know we have to do two large clay pieces or three small ones. We pick what we want to do after that." Students knew they would be evaluated on their work over the course of the entire semester, not on whether they worked hard on a particular day.

How did teachers evaluate their own progress? The best teachers talked the most about monitoring and evaluating their own pedagogical progress. One said that he taught differently each year because he was constantly modifying his curriculum according to what worked with differing students. Another teacher reviewed his classes, looked at the work produced, and asked himself:

> Do the products reflect the skills I am trying to teach? Is there a development of these skills? Do I see thinking in the production of the work? How does the work relate to the curriculum? For example, if I teach a certain historical painting style, do I see students using these techniques appropriately in later lessons?

These questions reflect this teacher's understanding of important pedagogical issues and his concern for evaluating and improving his own teaching.

Students have the opportunity to evaluate their teachers and classes at the end of each course. The department chairs review these evaluations. These reports are not available to the administration. One chairman said that students took these evaluations seriously. He explained that he then used these evaluations for insights into the day-to-day experiences in the classes he could not observe personally.

How are the visual art programs evaluated within the school and district? In general, each department is responsible for itself. This autonomy is not the result of a policy of neglect from the school or district administrators. It is the result of a proven record of performance through the years.

Teachers said that the art consultant did not interfere with their departments, did not evaluate their day-to-day progress, and did not evaluate their curriculum. A department chairman summarized his relationships with the district art consultant: "She is great. She knows that we are all professionals and she lets us do our job. She works very very hard to give us the administrative support and resources we need."

6. GENERAL CONCLUDING OBSERVATIONS

What "lessons" might be learned from the study of the art education program of the Palo Alto Unified School District? From our vantage point five outcomes of this study have implications for those attempting to improve the teaching of art in America's schools.

1. The creation of structures for participation is a useful means for securing lay support for art education.

One of the important sources of lay support for art education in the Palo Alto schools is provided by those community residents who have been given an opportunity to contribute to the program within the district. These opportunities, referred to here as *structures for participation*, makes it possible for the talents of these individuals to be shared with students and, equally important, to secure their allegiance and support.

Probably most communities have individuals who wish to make a social contribution and who have an interest in the arts. These lay people, when given the opportunity to become a part of the team for art education, can exert an influence and provide political support that often exceeds that possessed by professionals in the district. School boards are often more likely to heed the demands of the lay community than the fervent but self-interested pleas of the school district's staff. One of the very high achievements of Palo Alto's art consultant has been to create such support by providing the vehicles within which the lay community could work.

2. A structured curriculum that can be used by either trained lay people or professionals in art education can increase the quality of art education at the elementary school level.

Although we have identified several areas of the SPECTRA program that could be strengthened, SPECTRA and programs like it have much potential in art education in their attempt to introduce elementary school students to the critical and cultural aspects of art learning as well as the productive aspects. SPECTRA makes generous use of visuals and it provides a brief but readable syllabus that lay people with a background in art can understand. In addition, it helps to define a specific period of time in the school week for instruction in art.

In many elementary school classrooms art is unavailable to children or is taught in such a manner that its value is questionable. We believe that with appropriate modification with respect to the training of SPECTRA teachers, the development of a sequential series of curriculum activities, and the gradual induction of the classroom teacher into an active role within the program, SPECTRA could be successfully disseminated and employed in other school districts.

3. The general neglect of the critical and historical aspects of learning in studio-oriented art courses undermines the student's ability to learn how to perceive and discuss visual art.

One of the most telling features of our observations of the art program in the Palo Alto schools is the consequence of the general neglect of both critical skills and the historical understanding of art. Although the aim of developing the student's visual sensibilities and appreciation of art in historical context is an important aim for most teachers, in practice little attention is devoted to the achievement of this aim. At present this aim is developed, or attempted, within the context of studio activities. Often its development is happenstance. In addition, most of the critical activities in the classroom are to be found in teacher rather than student activities. Most students make little progress in their ability to perceive and discuss visual art.

Fortunately, the evidence indicates that where focused and sustained attention to the development of critical and historical skills occurs, students indeed learn: Those students who are exposed to such courses are more perceptive and articulate about what they see. It is recommended that courses whose major emphasis is on the critical and historical domains be developed and that where this is not possible substantial segments of existing studio courses be devoted to the development of such skills.

4. A studio atmosphere that combines informality with seriousness of purpose and clear expectations for performance is conducive to high quality art education in the studio area.

One of the impressive features that we observed in both middle and secondary art classes is the result of a combination of classroom qualities. One is an informality allowing students to listen to music, talk to each other, and move about; yet there are clear and high expectations for student work. This mixture of freedom and purpose reduces pressure on adolescents to conform to what are often unreasonably limiting classroom rules, while putting the responsibility for quality work on their shoulders.

From our perspective these classroom features are conducive to an atmosphere that maximizes high level performance in the visual arts. It relieves the teacher of the need to contain the energies of adolescents because it provides them with the space they need to function with comfort. At the same time, the clarity of purpose leaves no doubt that what students are doing in their art class is taken seriously. The features of such classroom atmosphere would, we believe, be quite appropriate for other classes in other fields.

5. The quality of the art teacher is, despite other important educational factors, the most important influence upon the quality of art education students receive.

The individual who mediates the curriculum, who monitors the class, who shapes the atmosphere of a classroom, who maintains the pace of lessons, who provides individual guidance to students, and who defines the parameters of a lesson is the teacher. Despite the presence or absence of facilities or materials, the teacher remains the key element in effective art education. We see this clearly as we observe different teachers working with the same facilities, the same schedule, the same students, yet with very different degrees of effectiveness. The differences are substantial. Hence, we conclude that the major vehicle through which the quality of art education in our schools can be improved is by improving the quality of the art teachers who work in the schools.

Teachers, like most people, do what they know how to do. They operate with the frameworks and attitudes that they have developed over time. Human behavior is, after all, adaptive. Teachers of art who have not developed the pedagogical skills necessary for helping students learn how to perceive, analyze, and describe visual form or who do not regard such activities as important aspects of learning in art are simply unable to provide such activities in their classrooms. This neglect has two consequences. First, students do not develop the varieties of learning in art that are educationally valuable; they do not learn to perceive and discuss the subtle yet significant aspects of visual form. Second, because the teacher does not secure the practice needed to teach students how to engage in such activities, the teacher is less likely to develop the pedagogical skills that are necessary for doing this well. A kind of pathogenic cycle emerges: Teachers who do not give students access to certain kinds of content and skills in art education are less likely themselves to develop the skills necessary for doing so effectively. Because they lack the skills they need to teach in these areas effectively, they neglect them in the classroom.

When such teaching does occur, students learn. Students' comments display their competence. The development of teaching skills and the recognition of the need to attend to these generally neglected aspects of art education are of fundamental importance in the creation of a broadly based effective art education program in American schools. We believe that with institutes and other forms of teacher in-service and preservice education, the development of the necessary skills and attitudes can be achieved.

Appendix A

LETTER TO PARENTS ABOUT PREPARATION FOR COLLEGE

UNIVERSITY OF CALIFORNIA

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO SANTA BARBARA • SANTA CRUZ

Office of the Academic Senate
356 Mrak Hall
Davis, California 95616

October 30, 1981

Dear Parents,

As your son or daughter becomes a teenager and begins secondary school in earnest, it is time to plan ahead for high school graduation! We would like you to know of some ways in which you can give one of the best graduation gifts of all - a good preparation for the challenge beyond. This is especially important if you dream of a college education for your child; but even if your son or daughter prefers to take a job instead, you may find that these suggestions will help to make more jobs available to your graduate.

We faculty members of the University of California who have responsibility for admissions policies are concerned that many of our entering students are having problems doing college work. You probably know that scores on standardized tests of high school students have declined nationwide every year since 1962, but you may not be aware that more than half of the students who come to the University need a remedial course in writing. No student enjoys having to spend the first years at college restudying materials that could have been learned in high school.

Schools today have many problems because of budget pressures. Parents need to help guide their own youngsters in selecting a good course of study. Many students tell us that they would have welcomed more help from their parents in making decisions about courses to take in high school.

You need to help your teenager make wise choices. You should know that peer pressure is strong to take easy classes; that good students often find the idea of a senior "year off" attractive, when they should be working hard to "cement" and extend what they have already studied; that it is not always easy to set up an ideal schedule of classes at school without being a little aggressive!

One of the most important factors is to help your son or daughter keep career options open by taking the widest possible selection of academically challenging courses. These courses must encourage the use of writing and reasoning skills and development of good study habits. All of these skills require regular practice just like athletics or music.

To meet these needs, your son or daughter should be expected to enroll in an English class every semester of every year - one that requires written compositions. Most students should also be taking a math class every semester. There are very few careers in our modern society where good math skills are not needed. If possible, elementary mathematics should be reviewed from time to time. We find that an alarming number of entering University students fail on quite simple math, even though they have taken "advanced" courses! Students who wish to have the option of going into any career related to science and engineering should take full year courses in chemistry, biology, and physics (yes, we do mean in all three!), since final career choices are often made while at college.

One way you can have a direct effect is to encourage study at home by finding a quiet place and time for students in your family to work. A young student needs at least one hour a day. Most college students have to put in more than three hours a day of "homework" just to keep up! A student needs practice to build up to that level, just as a jogger needs a great number of workouts before taking on a Marathon!

Our advice is meant to help no matter what college or university your child may one day enter. We hope that we have suggested some practical ideas that you and your child can use. If your son or daughter does come to the University of California, we feel sure that taking our suggestions and helping your youngster along will enable him or her to have an enjoyable and worthwhile college experience.

Sincerely yours,

Henry L. Alder

Henry L. Alder, Chair
Board of Admissions and Relations
with Schools
University of California

Philip C. Curtis, Vice-Chair
Janis M. Costello, Santa Barbara
Morris E. Friedkin, San Diego
Robert D. Gibson, San Francisco
Richard A. Lanham, Los Angeles
George E. Miller, Irvine
Thomas H. Payne, Riverside
William D. Rohwer, Jr., Berkeley
Jonathan H. Sandoval, Davis
R. Michael Tanner, Santa Cruz

Appendix B

ART QUESTIONNAIRE FOR STUDENTS

Monoprint (A)	Vlaminck Landscape (B)	Abstract (C)	Velvet (D)	Oriental Drawing (E)	Eskimo Drawing (F)

INTRODUCTION

- We will be looking at six different art works. We want to know what people in school have to say about pictures.

- You've never seen any of these works before.

- This is not a test where your name will be used, and it does not count at all in your grade.

- There is no one exactly right answer for any of these questions.

- We are really interested in what you see, what some of your feelings and thoughts are.

* * *

- This is a tape recorder.

- I'll be taping our talk today so that my partners can all listen later, and I don't have to take notes.

- Have you ever had your voice taped before?

- Let's try it out together and get it working properly.

- OK, let's start with comparing two of the pictures here - This will help us to get warmed up.

I. Comparison of (E)and (F)
Oriental and Eskimo drawings)

Voice: Look at these two pictures, (E) and (F)

- Talk about what is similar and what is different about these two pictures.

- What do they have in common? In what ways are they not alike?

- For example, they are similar in that they are both in black and white.

Further prompts: What is same?/different?

What else different/same?

II. Discussion of one painting. Use (B) (colored landscape).

1. A. - Tell me about this picture. Say as much as you want to.

2. B. - Tell me what you see,
what you feel,
what you think.

* * *

III. Shorter answers to questions on any painting (A) to (F)

A. Let's look at (A) and (B).

1. What have the artists tried to paint in these pictures?

2. What would you say about the moods? (feelings) of these pictures?

How did the artists create these moods?

3. What methods or techniques did the artists use to make these pictures?

4. Tell me about the difference in color values between these two pictures.

What are the differences in the lightness and darkness of the colors used in these pictures.

B. Let's talk about this picture (C). (Abstract)

1. What style of art does this picture represent?

Is there any artist you know that makes pictures like this?

Are there any pictures like this in units you have studied.

2. What materials do you think the artist used?

3. Describe the colors that you see.

4. What feelings does this picture express to you?

5. What can you say about the way an artist's shapes are arranged in these pictures?

C. Use all six pictures - (A) to (F)

You will be choosing pictures that you think best fit the following descriptions:

Again, there is no one exactly right answer.

1. Choose two pictures. The one you think is flattest and the one that has the greatest depth. Why?

2. Choose the picture you think required the most and the least skill. Why?

3. Choose the picture you think is the most active and the most quiet and calm. Why?

4. Choose the picture or pictures you think come(s) from another culture. What culture?

IV. Use all six pictures (A) to (F)

1. Please give your art award to one of these pictures.

2. Tell me why you chose that picture.

Appendix C

ART INTERVIEW QUESTIONS FOR STUDENTS

1. How do those things we call works of art get into the world? By works of art I mean things like paintings, drawings, sculpture, architecture and things of that sort.

2. What do you think is required for someone to produce a work of art or to do excellent or high quality work in art?

3. You are now studying a number of subjects in school. In terms of your own education what subjects do you think are most important and least important in school? Here are some cards with subjects on them. Would you put them in the order that you think would be from the most important to the least important within schooling?

4. People sometimes enjoy some subjects more than others. Here is the same deck of cards. Would you please put them in order from the ones that you enjoy the most to the ones that you enjoy the least?

Appendix D

ART INTERVIEW QUESTIONS FOR TEACHERS

1. How do you decide what it is that you teach in art? What kind of plans if any do you make? Is there any written material or a curriculum guide that you use or follow? Can I see it?

2. The curriculum of the school in which you teach provides a range of subjects for students to study. Among these subjects which do you think would be rated as most important to least important by school administrators? I am going to give you a set of cards and would you please put them in the order of their importance as perceived by school administrators in your school district?

3. If you were to rank the order of the cards from the students point of view, how would you order them? Would you please do so?

4. I would like you to assume that you had only three weeks allocated to the teaching of art in a school year. What do you think you would emphasize or devote your attention and the attention of your students to and why? That is, what would you like to accomplish in those three weeks and what would you do?

5. I wonder if you might elaborate on what you believe to be the educational benefits of students working in the visual arts? What are the most important things that they can get from art education?

6. Are there any unique contributions that you believe the visual arts make to your students education? That is, are there contributions that you believe that art makes that other subjects do not make?

7. Do you think that art education should be taught primarily in relation to other subjects in the curriculum or do you think it should be taught as an independent study in its own right? Could you explain why you answered the way you have?

8. Do you use any aids or volunteers in your classroom in the area of art education? If so, in what ways are they used?

9. How do you go about evaluating the art education program in your classroom and how do you determine what students are getting out of it?

10. I wonder if you might think about your own training in art education. Could you tell me what kind of background in art education you have, starting from college. The training might be both formal and informal, that is

university courses or other kinds of courses or programs you might have been in, if any.

11. Students differ in their abilities in art as they do in other areas of the curriculum. What do you think accounts for the high level ability in the visual arts that some students have?

12. To what extent if any does the art program in the Palo Alto schools utilize community art resources to enhance the program?

13. One final question, art is a broad and often ambiguous term. I would like you to think about the meaning of art for a moment and then describe what you mean by art when you use the term. That is, what do you believe art to be?

14. Do you have a conception of how students learn in art? If so, what is it?

Part IV

AN ILLINOIS PAIR
A Case Study of School Art in Champaign and Decatur

Robert E. Stake, director of CIRCE
(Center for Instructional and
Curriculum Evaluation)
University of Illinois
and
Robin McTaggart, CIRCE
Marilyn Munski, CIRCE
University of Illinois

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Students visit an art exhibit. Photo courtesy of *Herald & Review*, Decatur, Illinois.

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1. TOWARD PARITY THROUGH PERCEPTION

Polar pairs, written on blackboard in Cole Williams's classroom. Photo by Robin McTaggart.

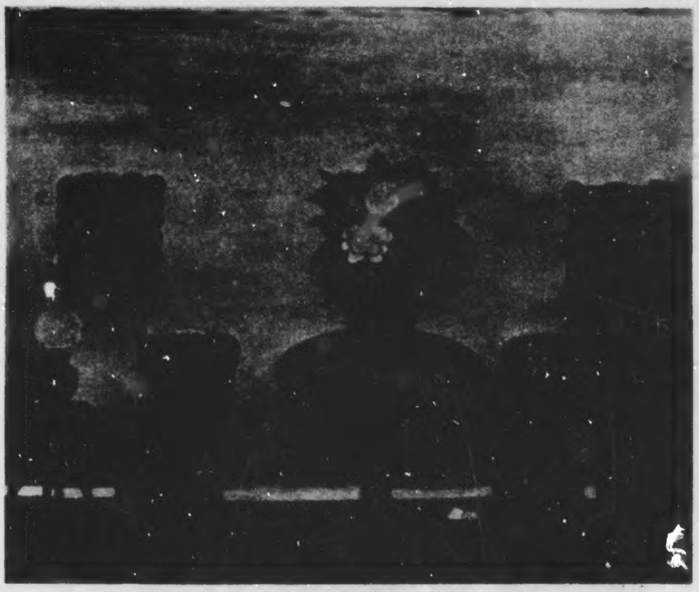
These words are displayed prominently on the board at the front of Cole Williams's kindergarten room. Clear acrylic boxes of moths and insects lie open to view while a recording of rustling grass and chirping crickets recreates the sounds of summer. Huge moths and six-legged creatures, in rich oil pastels, crawl along an opposite wall. April's theme is "insects."

The subdued scene of students quietly taking tests changes abruptly as Williams announces time is up and they can all stretch—by imitating straight lines or curved lines. The kindergartners and first graders retreat to an isolated nook where they reach upwards, arms very close to their bodies, then drop at the waist, arch their backs and curl their heads in, or snake along the floor like Wiley paintings come alive.

A few moments later they have focused on the lines and compositions of art prints resting on the chalk rail: Paul Klee's *Head of a Man*, Charles Demuth's *I Saw the Figure Five in Gold*, or Horace Pippin's *Victorian Interior*.

Williams moves the last reproduction into better view. He asks if the work is organic or geometric, hard or soft, lonely or friendly, slow or quick—using polar pairs to prompt scanning and descriptive analysis. He then invites the students to provide descriptors. Students volunteer "shaky or steady," "gentle or gruff," "horizontal or vertical." They point to horizontal and vertical elements. The scanning session continues:

"Is it balanced or unbalanced?" "Balanced. No, not balanced." "What if I cover up the chair?" "It's not balanced." "This chair (he points to the left) balances this chair on the right."



Pippin, *Victorian Interior*, 1946. Oil on canvas. The Metropolitan Museum of Art, A. H. Hearn Fund, 1958. All rights reserved. The Metropolitan Museum of Art.

"How else is this balanced?" "The pictures on the wall. But the frames aren't the same." "Where is the center or focal point?" "The flowers on the table."

"What colors do you see? Look at the bookcase." "Red. Green." "Where is there another yellow?" "There" (student points to a triangular shape).

"What shape does it make?" "A triangle." "What would be around this picture if it were in a gallery?" "A frame."

"What would the painting feel like? Rough or smooth?" "The painting would feel rough." "The paint would be thicker in some places or have a different texture. I have a new word for you—brushstrokes! That's how the artist puts the color down on the canvas." "Like Van Gogh?" (child points to a print of *Starry Night* hanging on the wall). "Yes."

"Who would live at this house? Kids? Pets?" "No, grandmas and grandpas." "Is it a place where you go and sit down with your feet on the floor or do you swing them over the arm?" "Put your feet on the floor!"

This classroom illustrates how art is taught at a few schools in Decatur and Champaign, Illinois, particularly Centennial Lab School, Enterprise Elementary School, Washington Elementary School, and Columbia Middle School (the latter two in Champaign). Centennial and Columbia were the primary sites in this case study. Their art programs were viewed from several perspectives, including those of classroom teachers, the arts "coordinator," the principals, and the children—with attention to what art education professors are perceiving here. Emphasis was given to initiatives for changes that were coming from outside the formal administration of schools and classrooms.

BROUDY'S PHILOSOPHY OF EDUCATION

Major efforts to improve instruction in the arts in Champaign and Decatur since 1980 appear to be stimulated more by Project HEART (Helping Education through Arts Resources for Teachers), an outside agency, than by the school districts themselves. Both districts have attended much more to reading and math needs, and even to music and physical education needs, than to art, and have shifted the responsibility at the elementary level from specialists to classroom teachers. Nancy Roucher (pronounced Rucker) and her Project HEART associates have provided guidance and materials for classroom teachers facing a task for which they are untrained. Operating through the Macon County Regional Office of Education with federal funds channeled through the State Office of Education, Project HEART has invested heavily in reforming the teaching of the visual and performing arts.[1]

The philosophy of Project HEART is drawn largely from the general education philosophy of Professor Harry Broudy. Broudy is an aesthetician and scholar still active in his tenth year of retirement from the faculty of the University of Illinois. An important tenet of Broudy's philosophy is equivalent emphasis on perceiving and making art. Those who teach art are expected to provide extensive scanning activities and opportunities for criticism, with use of exemplars and reference to classic works and historic circumstances, as well as opportunities for studio production. Moreover, such learning should be seen as general education.

Broudy emphasizes development of the imagination, with emphasis on disciplined image-building rather than fantasizing. As a part of all thinking, the imagination is seen to provide conceptual structure, model, and metaphor. Its development can be served particularly well through visual art, dance, movement, literature, theater, and music. Its development has a central place in aesthetic education. Students are expected to relate all the arts not only to each other but to all thought and experience.

In his writings Broudy has specified four domains for providing structure and direction to the aesthetic education curriculum.[2] Students and teachers are urged to direct attention to sensory, formal, technical, and expressive properties of works of art. With assistance from Carol Holden, a Broudy associate, and people from Project HEART, these domains found their way into the Decatur District's "Learning Objectives" and are cited in each in-service session for art instruction.

To utilize the four-domains, classroom teachers use polar pairs as illustrated in the opening vignette.[3] The pairs selected by Cole Williams are fairly simple, of course, to suit the perceptual experience of six-year-olds. Sensory properties (the first domain) such as texture are referenced as polar extremes—e.g., "rough or smooth." Balance, a formal property,[4] might appear as "symmetrical or asymmetrical." Brushstrokes refer to technique and medium, such as oil paint thickly applied, unlike the two-dimensional transparency of watercolor.

Expressiveness, the fourth domain, is perceived in meanings—what an element within the work or the work as a whole "says" to the observer. Eventually the learners will create their own images, but training should first require that qualities expressed *be perceived as being in*

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[1] For additional information on Project HEART, contact Ms. Nancy Roucher, P[illegible]ART, 2240 East Geddes, Room 18, Decatur, Illinois 62526.

[2] Harry S. Broudy, "Enlightened Preference and Justification," in Ralph A. Smith (ed.), *Aesthetics and Problems of Education*, University of Illinois Press, Urbana, 1971, p. 316.

[3] The use of polar pairs can be traced through art history, especially to the use of terminology such as static-dynamic, linear-painterly, etc. See Heinrich Wolfflin, "Principles of Art History," in M. D. Hottinger (trans.), *The Problem of the Development of Style in Later Art*, G. Bell & Sons, London, 1932.

[4] In *Enlightened Cherishing*, University of Illinois Press, Urbana, 1972, Broudy draws upon the principles of aesthetic unity of Dewitt Parker, *The Analysis of Art*, Yale University Press, New Haven, 1926.

the image.[5] This analytic bent is to bring discipline to the approach, assuring more external, less internal, interpretation of the art. Students are to draw meaning from what is *visible* in the work. Having perceived sensory and formal components, Williams's Centennial pupils considered art's expressiveness. They saw *Victorian Interior* portraying a simple, old-fashioned room. Williams then invited them to go beyond, to imagine a grandmother's parlor and obligatory good manners.

Broudy followers are advocates of thematic teaching, particularly using themes that give opportunity for integration and draw imagery from science, the humanities, and personal experience. Williams's unit on insects was no less a unit on aesthetics than a unit on entymology. Unity is found in diversity.

Perhaps the most important tenet of Broudy's philosophy exemplified in these schools is that art is "necessary, not just nice." Art is basic to the curriculum, not just an incidental enrichment. It has a demanding cognitive discipline, potentially useful for all rhetoric. Broudy asserts:

> This cultivation will not take place spontaneously or incidentally. The full range of feeling is not expressed by the popular arts nor by the fortuitous encounters of daily experience. For this purpose, the whole tradition of art is needed, just as the whole tradition of science is needed to infuse the population with the import and potentiality of scientific thought.[6]

Art classes in which the visual arts are presented as casual browsing or as a hobby-craft are acknowledged by the Broudy group with regret.

Not all Champaign and Decatur art teachers attribute their views of education to Broudy, but many support the idea that perceptual scanning is worthy of curricular time. Many others have yet to consider the issue. Kay Hall, a former P.E. teacher now working at Project HEART, observes:

> If you're not trained in the arts you don't realize there is a system, that a set of elements is organized. Elementary teachers think of art as being without a foundation—something to be sensed instead of studied. They consider art "cutesy things," crafts instead of problem solving. There is a pervasive attitude of: "students can get that on their own." People are skeptical.

But such disdain of the arts is rare among teachers at Columbia and Centennial Schools.

ORIGINS IN DECATUR

Decatur, Illinois, does not look like a place with a lively arts program. Large trailer parks and other low-cost housing are visible as you drive in from Interstate 72. The smell of soybean and corn syrup industries hangs heavy in the air. Railroads and processing plants surround the approach downtown. But there on a carwash a billboard proclaims the arts. The evidence in schools and community centers indicates that such proclamations are to be taken seriously. The arts have a special story here in Decatur.

In 1945, Margaret Fassnacht was appointed Supervisor of Music. Her predecessor had done a highly regarded job of teaching piano in the schools. Fassnacht began to bring in the performing arts. Particularly for fifth and sixth grade pupils she organized concerts by the University of Illinois Symphony. The success of the concerts led to Fassnacht's appointment to the Illinois Arts Council and strengthened a voice in those quarters for training students in aesthetic appreciation as well as in production.

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[5] Ibid., p. 76.

[6] Harry S. Broudy, *The Whys and Hows of Aesthetic Education*, CEMREL, St. Louis, 1977, p. 16.

A turning point for the arts in Decatur came in 1967 when Margaret Fassnacht and Howard Brown, now Superintendent of the Macon County Regional Office of Education, organized the first visit of the Paul Taylor dancers. They performed for a County Teachers Institute (for teachers of all curriculum areas). In Howard Brown's words, "The arts in Decatur had been in a parlous state until we did that." Rather gleefully, Margaret Fassnacht tells of athletic coaches who arrived with briefcases stuffed with papers to grade during the performance. Afterward, she asked how much work they had done. "They were chagrined, they hadn't even opened their briefcases." Slowly the performing arts became legitimate entities in the curriculum. The problem of how the arts might best be included remained (and for the District still remains) unresolved. Financially 1967–1970 were lean years for Decatur schools. Nevertheless, support for the arts crystallized and the Decatur Area Arts Council was formed. The concept of the "artist-in-residence" gained currency, particularly in dance. The school district sent visitors to Columbus, Ohio, to explore possibilities.

The role of the Arts Council changed greatly in 1974. During Jacquie Snoeyenbos's presidency in 1975 and Nancy Roucher's presidency from 1976–1979, the artist-in-schools program gained momentum and developed diversified art forms. Workshops in the arts were conducted for parents and for low-income people in their own neighborhoods. The aspirations of the Decatur Area Arts Council outran its resources.

It was Nancy Roucher who enlisted local businesses to sponsor the arts, particularly in education. Of course it was not a single-handed effort; Decatur is a city with a proud history of voluntarism. Nancy Roucher had strong support from Regional Superintendent and former Arts Council President Howard Brown. They became a potent combination in advocacy of the arts in Decatur.

In many ways the Decatur artist-in-resident program was successful.[7] But in Decatur as elsewhere, teachers were at a loss to sustain the work once the artist departed. Larry Ecker described the difference between being an art teacher and being an artist in the schools.

> Functioning as an artist primarily allows me to pursue what is interesting to me and not to be responsible for transmitting a body of knowledge and, with some sense of equity, attending to four sections of sixth graders.

A 1979–1980 needs assessment in Decatur elementary schools reflected the nationwide poverty of arts education. Nancy Roucher conceived Project HEART to train general classroom teachers to teach art and make better use of artists-in-residence.

The project received a $20,000 planning grant in 1979. A $110,000 grant for implementation was awarded in 1980–1981 and repeated in 1981–1982. In the spring of 1982, federal budget cuts eliminated Title IV funds. The Project was kept alive by a block grant of $19,000 from the State Board and backing from the Macon County Regional Office of Education, including office space in the Macon County Teacher Exchange. For 1983–1984 the Illinois State Board (from Chapter II—ECIA) awarded the Project $50,000 to expand its activities throughout central Illinois. Present indications are that the demand for the Project's services far exceeds what it can provide, even with extra assistance generated by training Project HEART teachers to conduct workshops.

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[7] See Robert E. Stake and Gordon A. Hoke, "Evaluating an Arts Program: Movement and Dance in a Downstate District," *National Elementary Principal* 55, January/February 1976, pp. 52–59.

NANCY ROUCHER AND PROJECT HEART

Nancy Roucher combines a passion for the arts with intelligent advocacy, skillful entrepreneurship, and a commitment to the development of people. She works hard at making things work. She knows how to work from outside the system, to capitalize on its strengths but to remain unfettered by its hierarchies and inertia. What Nancy Roucher has been able to achieve in Decatur required help from others as well as her initiative, tenacity, and imagination.

Nancy Roucher. Photo by Robin McTaggart.

A mother of two daughters, Nancy Roucher was dissatisfied with local nursery schools. She gathered "a band of remarkable women" and started her own. When the children reached school age she became dismayed by the elementary schools. So again, after an attempt at innovation within the Decatur school system failed to satisfy, she and her friends started their own school. "The New School" lasted from 1970–74. Though considered a success, like many alternative schools of that time it exhausted those who worked in it. The sons and daughters were returned to the public schools, many of them to Centennial School, a district experimental magnet school where Project HEART is active today.

To Nancy Roucher these advocacies brought two important realizations. She learned she was a skilled publicist (800 people came to hear John Holt speak at a public meeting she organized on alternative education), and perhaps more important, that an alternative school could bring performing artists into the classroom. How they might be incorporated into the formal curriculum was not worked out until Project HEART got under way—but the idea had passed its public hearing. Roucher longed for the chance to bring the arts to youngsters in school. Associate Superintentent Bob Turner encouraged her. But first, working with Junior Welfare (Junior League) and the Decatur Area Arts Council, she created the Neighborhood Arts Program for lower income residents and the Carriage House Learning Center, which offers arts and science classes for children throughout the city.

Ironically, it was the failure of the first proposal to create Project HEART that brought about its intellectual strength. Roucher sought help. Ideas came from Harry Broudy's writings on aesthetic perception and from Carol Holden's translation of these ideas into curricular elements. The practical application of Broudy's philosophy gave Project HEART pedagogical meaning and provided a cognitive substantiality that appealed to teachers. Several years earlier the district had brought Holden in to help conceptualize goals. Later she outlined the pedagogy in (1) graduate classes that Nancy Roucher and Michele Olsen attended and (2) subsequent extension courses for teachers who were to become the Project HEART cadre. According to Roucher, Carol Holden is "the real linkage between the two cities." But it was Nancy Roucher who transformed casual encounters into sustained program development and daily service to teachers.[8]

CHAMPAIGN AND DECATUR

Champaign and Decatur are distinctly different Midwest cities.[9] The landmark for Champaign is the silvery white, saucer-shaped roof of the University of Illinois Assembly Hall. Champaign and Urbana, twin cities within a single community, are "home" for 35,000 students and their faculty. It is a university town. Fast food advertising punctures the landscaping and beauty of campus buildings and tree-lined streets.

Champaign employs 60 percent of its workers in white collar jobs, Decatur only 45 percent. Decatur unemployment recently was 10 percent, Champaign 5 percent. These brief comparisons suggest marked differences in social climate, with consequences for the visual and performing arts. What is surprising is that educational differences do not appear great when one looks at youngsters' day-to-day arts experience in school.

There are many more opportunities for children to engage in the arts in Champaign. The Krannert Center for the Performing Arts has major performances each week. The Krannert Art Museum and many campus organizations work hard at directing the attention of young people to the cultural activities they sponsor. Such diversity is not Decatur's—but the proselytical thrust of its local organizations, notably the Arts Council, may more than compensate.

The Broudy ideas reached the Champaign schools in more ways than one. Carol Holden had worked with Washington Elementary teachers during the 1970s. (Washington was

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[8] Typical HEART activities: planning, organizing, and running workshops; training in-service instructors; orientation and scheduling of artists; maintaining a resource center; observing teachers; consulting with teachers and administrators; developing lessons; and program evaluation. For an example of the last and a reflection on all of the above, see Beth Alberty, *Project HEART: Looking towards Lasting. An Analysis of Interviews with Teachers*, Project HEART, Macon County Educational Services Region, Decatur, July 1982.

[9] Basic school district statistics are:

	Elementary Schools	Middle Schools	High Schools	Students
Decatur	20	4	3	15,000
Champaign	10	3	2	8,200

Champaign's first magnet school.) Holden's student Michele Olsen enthusiastically applied the concepts in her classes at Kenwood School. Michael Cain, later to become principal of Columbia Middle School, then an administrative intern at Kenwood, was impressed.

In the early 1980s Michele Olsen was working for Project HEART in Decatur. When Columbia Middle School was established in 1982 Olsen wanted to teach there. She, Cain, and District Superintendent Eldon Gleichman visited Decatur's Baum Elementary so that the two men could see classroom application of Broudy's ideas. Both decided to shift emphasis from performing arts to the visual arts. Olsen was hired to teach aesthetic education at the new magnet school. To round out the aesthetics team Carolyn Hertz was brought in to teach music and artist Larry Ecker to teach studio classes.

By late 1983 when Project HEART began a series of staff development workshops in Champaign, the Broudy ideas had already been firmly established in Washington and Columbia schools. The prospects seemed bright for a warm reception at additional schools but much depended on the willingness of teachers. As in Decatur, there were no funds to hire qualified teachers or to qualify existing teachers through in-service training. Nevertheless, they pushed ahead on a small scale.

AIMS AND PRIORITIES

In 1976–77 national concern about the state of the arts in general education led the Illinois State Board of Education to develop an "Illinois Plan for the Arts in General Education." In June 1978, the Board implemented a five-year plan to assist local schools in developing Arts in General Education Programs.[10] It did not specify any requirements for arts curricula. Over the years the school districts of Champaign and Decatur have responded by extending existing goal statements and sequences of "learner objectives." But there has not been an equivalent reallocation of resources to the arts. Over the last decade, financial support has remained essentially the same (with inflation considered), time and effort priorities for other subject matters have increased, and enrollment of secondary students in the visual arts has dropped considerably. An externally funded program such as Project HEART is welcomed, but it is a small-scale response to district-wide needs.

In the two cities student learning objectives are of similar content but are presented differently. In Champaign, each objective is said to be achievable by 75 percent of students at the relevant grade level; in Decatur, objectives are categorized for each grade level as "Minimal," "Typical," or "Challenge." The following examples indicate content and detail of the statements:

> Students recognize that some compositions can be "artistically" right but not necessarily "realistically" right (i.e., artists have often broken all the rules of perspective and proportion and yet have produced works of great beauty and effect. (Grade Five, Champaign.)
>
> The Student will apply knowledge of sensory, formal, technical, and expressive elements in judging the merits of the art object through a reasoned process (Judgment).
>
> Typical: Recognize the artistic merits of the entire form. Judge how well compositional parts are related to create form. (Grade 8, Decatur)

Although a minimal inventory of materials *is* available in both cities, it is clear that most generalist classroom teachers do not feel competent to carry out such objectives. And they are not tuned in to their community resources. In the words of one elementary school principal: "My teachers don't use community resources because they don't know how!"

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[10] William J. Bealmer (ed.), *A Basic Component of General Education: The Arts*, Illinois State Board of Education, December 1982.

In the past the elementary schools relied on centrally based specialist teachers. Financial retrenchment reduced their numbers to one in Decatur[11] and to none at all in Champaign. (No clearer message about local esteem for the arts in education has been found.) For the future, art specialists are not seen necessarily as the answer. Many teachers are asking for in-service training rather than teaching assistance.

The districts' formal curriculum statements give "equal space" to arts curriculum objectives but the true priorities are apparent elsewhere. Arts-related general education goals receive fairly small time allocations. "Critical thinking" ranks high in parent surveys and School Board goal priority statements, but in most teachers' minds the arts seldom arise as a way of achieving it. The dominant "back-to-basics" concentration requires that either the arts are squeezed in at odd times or they are used instrumentally in the teaching of other subject matters.

In Champaign each elementary grade level is given suggested time allocations for language arts, social studies, science, health, music, physical education, "opening procedures," and "supervised free play." For art, the curriculum guide states:

> No time is specified for art; however, an ongoing sequential art program should be integrated into the regular curriculum.

For teachers under enormous pressure to *include* things in the school day, such a statement adds to personal tension and relegation of the teaching of art to disordered Friday afternoons.

There is great diversity at this site in attitudes toward teaching of the arts. Exasperation is rooted in concern for the fate of teachers and children. Prejudice against the arts is rare; passionate support is to be found in a few places. Among teachers two clusters of opinion indicate feelings: (1) The arts are seen as valuable but expendable, especially in times of economic crisis. (2) The arts are seen as integral to education experience—in Broudy's terms, "a primary form of knowing." Some comments from teachers illustrate both points of view:

1. How the hell can I even care about teaching the "visual arts" when kids are graduating who can't read or do simple math problems. Arts are a nice thing to teach as an elective, but we need to educate for intelligent citizenship and jobs, instead of arts! Is a good background in "visual arts" going to keep kids off welfare and earning money? I doubt it! This is not the 1960s!
2. I see the arts as vital to basic education. Through the arts, children develop their abilities to perceive, understand, create, and evaluate. A wide variety of aesthetic experiences can motivate students to attain greater academic growth as well as develop personally and socially. Arts education enhances student critical-thinking skills as students learn to judge the artist's purpose for his or her work and evaluate whether or not that purpose was achieved.

The latter position is becoming more widely known and, in some circles, increasingly accepted. It is reflected in dismay expressed by some teachers responding to our questionnaires.[12] Opinions that gave the arts a central role were rare but often articulate. The following words came from an art specialist in Decatur.

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[11] Her post appeared to have been saved by "representations" to the School Board by Nancy Roucher on behalf of the Decatur Area Arts Council. Art specialists were cut more than other specialists because teachers indicated they would have greater problems handling music and physical education by themselves.

[12] According to our all-teacher survey in both cities, "improving aesthetic aspects of life" was regarded as very important by only a few, far fewer than the comparison issues of "teenage drinking and drugs" and "developing new energy resources." Only at the high school level was "underemphasis on the arts" considered to be *interfering* with youngsters getting a good education. Seen as more interfering were racial discrimination, bilingualism, overemphasis on testing, and ineffective teaching.

> **Quality art experiences provide the avenues through which every student can grow in perceptual awareness, imagination and invention, and visual articulation. Without these attributes students cannot obtain their maximum capacity in any field of study. Art has a structure, a body of knowledge, a sequence, and is academic. Children and youth who learn about art and its relationships and express themselves through the media of art receive educational experiences vital to their basic education.**

Interviews with principals and the survey of all teachers in both cities indicated only modest support for the inclusion of the arts in the curriculum. Almost everyone said arts education is important, but that it ranks *after* an aggregate of things (which easily consume the school day).

In a context of districtwide cutbacks the creation of Columbia as a magnet school in Champaign has been contentious. Some consider it an overconcentration of scarce resources in one school. During planning there was concern that the school might not be attractive to students despite special offerings in the arts (including aesthetic education), computers, and science. One parent, who is also a teacher, expressed feelings that tracked from (1) initial distrust of the School Board because the Magnet School proposal was "elitist";[13] to (2) skepticism because of the youth of the appointed staff; to (3) excitement as the program unfolded; and finally to (4) disgust as highly competent people not reappointed were replaced by "involuntary transfers."

Decatur art student. Photo by Robin McTaggart.

Murmurs of elitism were not heard in Decatur. Some tension there seemed attributable to conflicting valuings of art education. The concern was expressed by proponents having to squeeze the arts into the program only after commitments to the "basics" were honored. Opponents resented the occasional implication that those who put math and language first were uncaring and simplistic. Some favored greater "balance" in the curriculum, but the perceived press from inside and outside the Champaign and Decatur schools remains supportive of

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[13] The charge of elitism stemmed from the fact that Columbia Principal Cain had been allowed to "handpick" his staff and that senior administrators' children attended the school. After a proportion of enrollment places were set aside for youngsters from the immediate neighborhood of the school, the plan was to allocate the remaining places randomly to any applicants of appropriate age. From the administrators' perspective there was doubt that the school would be filled. They saw the enrollment of their own children in the school as a way of legitimating the school, and as an expression of faith. As it turned out, the number of applicants did match the number of places fairly closely. This did little to quell the distrust of a few teachers, many of whom already felt demoralized by negotiations over salary and working conditions, the demise of several programs, and involuntary transfers.

"back to the basics." Any efforts by administrators to promote an arts curriculum have been forestalled by a shortage of funds, lack of training for teachers, and a longing for the security of an uncontentious curriculum. No small amount of work would be required to get most educators to see the curricular imbalance that art educators see.

GUIDES AND ACTIVITIES

Curriculum guides in the Decatur and Champaign school districts permit flexibility and interpretation in terms of actual classroom teaching. As a result, regular classroom teachers who lack professional aesthetic or art education backgrounds have expressed much satisfaction with Project HEART workshops where lesson plans, supplementary readings, and "hands on" activities demonstrate how curricular objectives can be translated into teaching.

Although individual differences among teachers are honored, a common emphasis upon elements of design, scanning works of art, and experimentation with diverse media unifies curricula taught at Centennial and Columbia. All in-service workshops place importance upon the interface between *perceiving* and *creating* works of art.

For explicit teaching of art history and criticism, works selected for study (specifically for perceptual scanning) usually consist of "exemplars" from the history of art and architecture. There is a tendency to concentrate upon Western European and American paintings and buildings of the latter part of the nineteenth and early twentieth centuries.

In the domain of production, content is founded in traditional media—drawing, painting, printmaking, and ceramics—and skills that artists and architects of the past have had to master, such as draftsmanship or color mixing. High levels of proficiency, if required at all, are to be found mostly in high school courses. Instructional activities introduce diverse media ranging from pencil and ink to oil pastel in drawing, to experiments with elements of line and shape, *frottage* to create textures, and tempera and water colors to explore color mixing, painting media, and composition. Clay reliefs, papier-mâché masks, and ceramics activities are used to teach sculpture. Printmaking is taught in several forms, ranging from sandpaper prints to silkscreening.

The above activities necessarily require reproductions, materials, and facilities. Teachers and parents personally supplement the school's supplies and reproductions. Many find what the district has provided satisfactory. Decatur Centennial has additional work and storage space plus specialized materials such as silkscreens and kick wheels.[14] Amid vivid, whimsical murals and in an open atmosphere, the Centennial library is often used for presentations by visiting artists and for displays of art works and art books. In Champaign, Columbia School and Washington's Design Lab are well equipped with rooms specifically set aside for art and aesthetic education. Kick wheels, kilns, and storage are provided.

The character of these programs is perhaps best evidenced by comparing classrooms at these schools with other elementary and middle schools. The common displays of macaroni and paper plate craft objects and identical colored-in dittoes have here been superseded by photograms, sensitive pastel drawings, and festooned Finnish fabrics. In the spring, as part of a unit on Impressionism and Post-Impressionism, one Project HEART teacher at Enterprise School, Joan Tinch, suspended branches, each with a different tint of pastel tissue paper "blossoms." Works by Monet and Van Gogh hung on the walls. The imaginative child experienced something of the effect of walking into a peach orchard with Van Gogh or into Monet's garden at Giverny. In such an environment students scanned and wrote about these artists' paintings and then attempted studies of color and light, as in Monet's haystacks. Ample here were manifestations of relationship between perception and expression, the common denominator among Project HEART teachers and specialists at Washington and Columbia.

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[14] According to a former student, the Washington kick wheels sat idle and experimentation had become rare until Dorothy Fritchie revived things with a sequentially developed art curriculum based on the broader goals of the district curriculum.

At the senior levels of public schooling in these two districts the curriculum emphasizes production, not history and not criticism. The bias is partly a reflection of a serious problem: the expectation that art will be relief from the highly verbal, cognitive, and public-performance-oriented world of the "academic" curriculum. To teach art in *that* same way (such as by teaching "concepts") is seen by students as something of a breach of faith. One popular middle school teacher commented: "These students want to make things to take home. I try to develop the concepts of criticism using the students' own work but they find it uninteresting. Their lack of receptivity is a disappointment; their work is so trite."

The "reputation" the visual arts have acquired in high schools means that reform involves arresting a spiral of decline. In both cities many regard the high school arts program as a "dumping ground." One high school principal says that the visual arts have become so closely associated with "special education" that capable art students are reluctant to enroll. Nor do other requirements allow. College-bound students generally cannot fit art courses into their program.

High school art courses in Champaign and Decatur are taught by specialist teachers. Each has a typical (and commendable) latitude to carry out district objectives in a way consistent with the sophistication of each particular group of students and with the teacher's talents. These teachers have their own professional networks—studio oriented for the most part. Educational philosophers they are not. If earlier oriented to the plight of art as general education in the school system as a whole, they have grown cynical at the prospect.[15] They concentrate on the heterogeneous few who reach their workrooms. Rarely does a high school teacher get involved with Project HEART. According to Nancy Roucher, "I don't deal with high schools. I'd like to try. But they don't want the training."

To what extent is the Broudy approach becoming the district curriculum in these two places? According to Nancy Roucher, progress is slow, but paced by teacher readiness rather than by administrative fiat:

> We are slowly moving toward a formal Project HEART curriculum. Pat Tingle and Michele will work on it this summer. Carol did a scope and sequence statement. Michele and I worked on a guide for K-2, and she has her Aesthetic Ed "curriculum." But mostly we are leaving it to the individual teacher. Teachers want more; it is important to their growing sophistication. We don't want to get it too rigid.
>
> The Decatur Public Schools have not "adopted" our curriculum because funds for materials and training are not available—and because they haven't thought about it. I think they are waiting for me to take the next step. I will ask: "Would you like us to provide a program for in-servicing elementary teachers? What do you want the role of the specialist to be?"
>
> There are problems with a uniform curriculum. We don't want to put the arts in the same lock-step mentality that good teachers have been fighting for years.

Broudy has emphasized agreement on broad goals[16] and allowed for variation in teaching style:

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[15] Local teachers expect art teachers to become disillusioned. One high school art teacher eventually got himself reassigned as athletic director. By way of explanation another remarked, "You can only take so much."

[16] Harry S. Broudy, "A Common Curriculum in Aesthetics and Fine Arts," in Gary Fenstermacher and John Goodlad (eds.), *Individual Differences and the Common Curriculum*, National Society for the Study of Education, Eighty-second Yearbook, Part I, 1983.

> Given a common approach and design, there is ample room for variation. Just as for a musical theme, there is almost no limit on relevant variation, so given a well-structured design and rationale for a curriculum there is no inherent necessity for mindless uniformity. It is when there are variations but no theme or when many variations of many themes compete for attention that there is no hope for unity in variety.

Originality serves as one criterion of quality in a work of art. So also originality in teaching is a product of effective teacher training. Project HEART people are enthusiastic about diverse approaches to history, criticism, and production; but teachers longing for structure and standard routines especially are encouraged to see how perceptual scanning exercises are fundamental to all that follows.

GARY OLSEN'S FIELD TRIP

Gary Olsen's April field trip illustrated the opportunities for finding unity in diversity. A civic-minded Champaign architect, Olsen helped Carol Holden with aesthetic education seminars, worked in schools as an artist-in-residence, and provided a conceptual base for curriculum development in historic preservation education.

> The side-to-side motion of the train and the early morning fog across the Illinois prairie perpetuate a half-sleep for most passengers. But for 32 students from Durfee school—some of whom have never ridden a train before—the excitement mounts. The train passes through Champaign, Kankakee, Homewood-Flossmore, and into the outskirts of Chicago. Gary Olsen, their own architect-in-residence this year, points out the University of Chicago, asking the architectural style of the buildings. "Gothic!" a number of students shout in unison.
>
> In the Sears Tower lobby the students are fascinated by Calder's gargantuan mobile, especially its rotation. They ask lots of questions about how it's mechanized and what it might be, finally concluding the movement resembles that of the planets. They discover the title is *Universe* and break into smiles.
>
> Leaving this modern glass-and-steel structure, the students soon find polar contrast in the elaborate gilded Art Deco interior of the Chicago Stock Exchange. Awestruck by its magnificence, they crane their necks to catch the whole.
>
> Back on busy LaSalle Street, Gary strides ahead and then stops them to examine the Rookery's exterior details. He asks them to point to where the stone has changed coloration. The noon hour rush, policemen's whistles, and roar of vehicles drown Gary's voice. Moving indoors to take a short cut reveals a dramatic staircase. Outdoors again, they head to the Art Institute for an hour, stopping first to look at Picasso's leonine gift to the city. Waiting to cross a congested intersection, they huddle together.
>
> After lunch another new experience—riding the "el"—awaits them. "Look at the outside as well as the inside and think about what you wouldn't see in Decatur," directs Gary. The kids press to the window or collapse in quiet, listening to the clickety-clack rhythm. The el passes screened-in tenements. One sixth grader exclaims, "Look at that. It's prisonlike." Suddenly there are gracious homes along a curving boulevard. "Oak Park!" announces a muffled electronic voice.
>
> A whirlwind tour ensues: First, a visit to the Frank Lloyd Wright home and studio where junior high guides meet the group. The group is impressed by the use of leaded glass, which eliminates the need for curtains, but their enthusiasm has waned. Now they seem more inclined to take photos, especially of Gary and their class.
>
> Winding through the neighborhood lined with budding trees, Gary points out a unique feature here and there, noting especially how Frank Lloyd Wright houses are so distinct from these other quiet-street homes.

The walk ends at Wright's Unity Church. The pews are inviting.

This meditative retreat—with contemplation of efforts to restore the architect's original color scheme: mustard yellow, jade green, and warm gray—yields again to the fast pace of the city. Walking to Union Station two girls nudge one another. "Ooh, isn't that building neat!" A mirrored and steel facade reflects the fading sun of late afternoon.

2. TRAINING TEACHERS

Project HEART is primarily an in-service education program. The rationale is one of changing teachers—helping teachers change themselves. First there are matters of consciousness-raising and awareness of the availability of assistance, and after that, continuing sessions--many of them short and one on one—about particular ideas or materials. Such staff development is well along in Decatur, although still not in touch with a majority of elementary teachers. In Champaign the superintendent has arranged for Project HEART to provide a beginning, involving elementary school principals.

District authorities are reluctant to obligate teachers to a particular syllabus or teaching style. District objectives are documented but allow teachers great latitude as to what they will teach and how. Such looseness is partly attributable to the seemingly infinite list of matters teachers should address, and experience has shown these administrators that the quality of teaching and learning diminishes with strict imposition of curricula.[17]

A few of the teachers in Champaign and Decatur have an awareness of the possibility of using art for developing intellectual prowess. Most teachers think knowledge of art is worthwhile, but of minor importance—except to those children or parents who are "artistic." Art history, art criticism, and art production are not seen as central to thinking or experience, even though they could be "occasions" for certain important teaching.[18]

The value of teaching youngsters to think critically is more debatable here than the reader might suppose. Most professionals and lay people believe that youngsters need to gain command of the knowledge their elders acquired. If advanced thinking is to be their lot, the youngsters are to get that in more specialized, possibly collegiate, courses. Basic knowledge is thought to be acquired by memorization and rule-following, not through reasoning, criticism, or creative thinking. As rediscovered by curriculum reformists in the 1960s, teaching students to "think on their own" is not only time-consuming and difficult, it is problematic. If they are allowed freedom along those lines, they assume it elsewhere too. Respect for authority—both social and intellectual—is altered. Parents and teachers and administrators become alarmed at the confusion in the classroom and the irreverence of the thinking.[19] So the argument that a conceptualized art program will further the critical thinking processes of youngsters, generally as well as in art, is not only easily doubted, it offers an outcome that is not completely attractive.

But teachers do want to help youngsters acquire good things—knowledge and skills. Many respond appreciatively to the Broudy concepts. Aesthetic scanning and the development of perception strike them as respectable pedagogy.

Michele Olsen is among the best of the local in-service trainers of teachers. She does it naturally, she does it well, and she enjoys doing it. She appreciates having administrative arrangements handled by Nancy Roucher or others. It is the engagement with teachers (or students) that brings out the best in Michele.

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[17] Tests are also little used here to "upgrade" (which means control) the curriculum, statewide as well as district-wide. Unlike the teachers in Florida, for example, Illinois teachers see the testing requirements as not a major interference with children getting a high quality education.

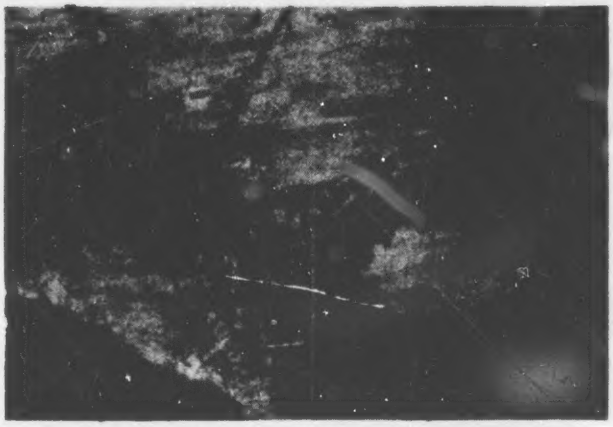
[18] These views were gained partly from an all-teacher questionnaire we administered in elementary schools in both districts.

[19] These teachers views become apparent in studies of the rejection of pedagogy and materials of course-content improvement projects. See R. E. Stake, J. Easley, et al., *Case Studies in Science Education*, University of Illinois, Urbana, CIRCE, 270 Education Building, 1978.

TEACHER WORKSHOP CONDUCTED BY MICHELE OLSEN

About fifteen Centennial teachers gather in the school library after lunch. It is a rainy March afternoon. The children have a half day off—the teachers have to "go to school." Joining as observers are Nancy Roucher, Pat Tingle (the principal), a Project HEART trainee, and two case study researchers.

Michele Olsen comments on her present classes at Columbia, reaffirming her emphasis of Broudy's ideas on imaging. She speaks of her pupils' interest in the Sistine ceiling, mentioning Michelangelo.

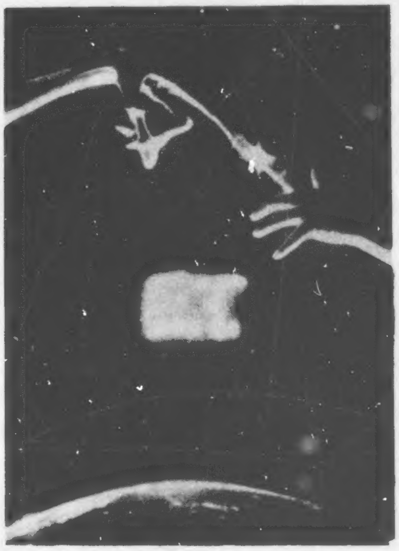


Michelangelo, *The Creation of Adam* (detail), 1508–1512. Sistine ceiling. Courtesy of Monumenti Musie E Gallerie Pontificie, Citta del Vaticano.

"What do you see here? Which arm is the stronger?"

She runs through questions quickly, sometimes not waiting for an answer. She comments on or repeats answers, but does not judge them.

"What did the artist do to create the effect of strength here?"

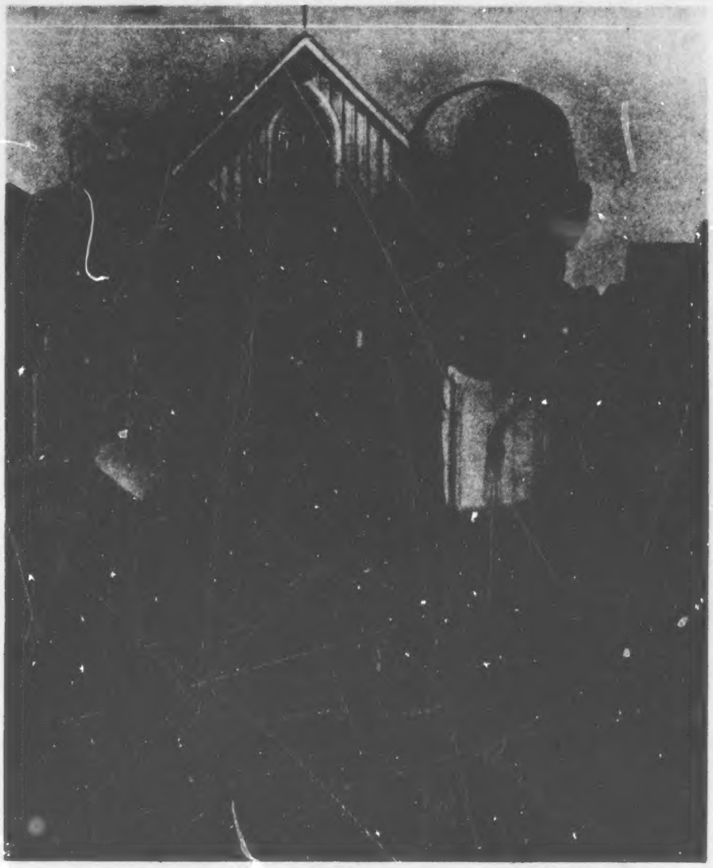


E.T. movie poster. Photo courtesy of Universal Studios, 1982. With permission of Universal Studios.

"Where did this slide come from? What lines do you see? Which is the stronger here? What did the artist do to create the effect of strength? Which hand would you rather hold?"

A few teachers offer quiet answers to perhaps half the questions.

"You wouldn't get the full meaning of the E.T. scene, would you, if you did not know the Sistine ceiling?"



Grant Wood, *American Gothic*, Collection of the Art Institute of Chicago.

"Here is one you are familiar with. Who would you say is in charge here?"

A couple of teachers poke fun at women, "hanging in the background but directing men's behavior." Michele smiles, pauses, but goes on.

"What lines do you see? Long? Vertical?"

One teacher points out deep lines, then comments on the repetition of the pitchfork in the man's face, and again on his overalls.

"Would you say this is a happy couple?"

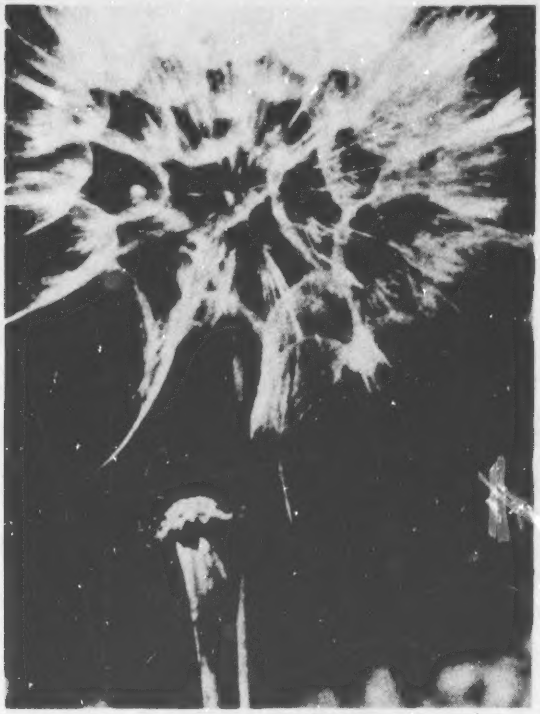
Teachers murmur, are engaged; not all are serious, but most are.

She then shows a modern magazine picture of a middle-aged couple posed similarly to *American Gothic*, but wearing brightly colored jogging togs, towels around their necks.

"Here! Is this a happy couple? How is this couple different from the previous one? Which couple is younger? How did the two artists use colors differently?"

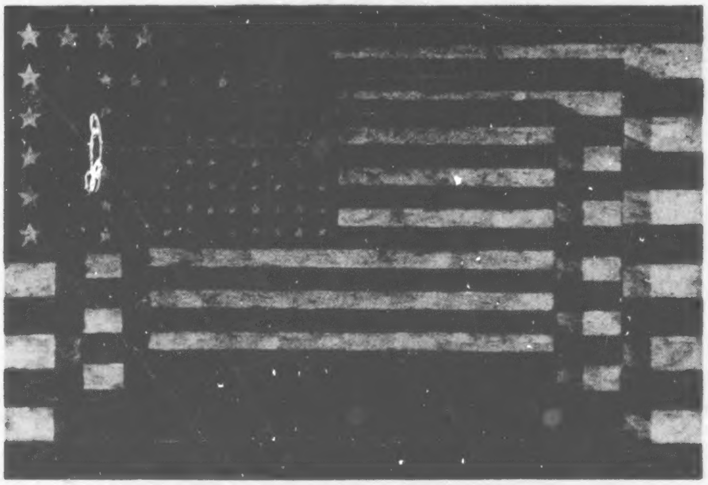
A teacher comments on muted-sepia versus the lively colors here.

"Yes, primary colors are dominant in the second portrait. You know what primary colors are? My kids say they are the ones you have to buy—you can't get them by mixing. Did you notice the backgrounds? Which one did the artist really work at?"



Carol Holden, *Dandelion*. Photograph. Courtesy of Carol Holden.

"What is the texture here? What kinds of lines do you see? Straight or curved lines? Harry Broudy says he can't see why people work so hard to get rid of dandelions in their yards. Isn't a dandelion as beautiful as a rose? Are these lines heavy or light? Would they just puff and float away? We can give our youngsters a store of images, a vocabulary.

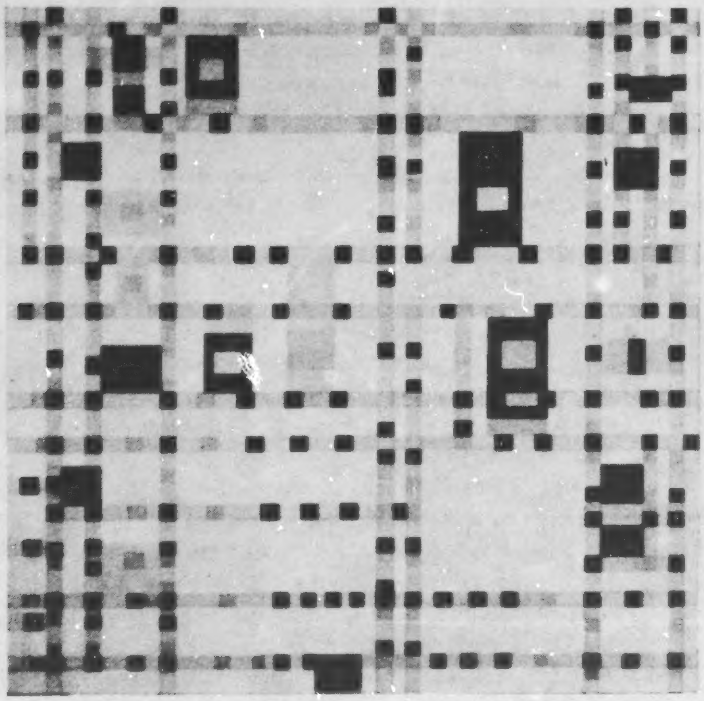


Jasper Johns, *Three Flags*, 1958. Encaustic on canvas, 30 7/8 x 45 1/2 x 5 inches. Collection of Whitney Museum of American Art. 50th Anniversary Gift of the Gilman Foundation, Inc., the Lauder Foundation, A. Alfred Taubman, an anonymous donor (and purchase). Acq #80.32. Photograph by Geoffrey Clements.

"The kids notice right away that there are only 48 stars here. I wouldn't notice that. I remember when I was little we were asked how the flag should be redesigned if there were 49 states. What is the image here? Is it a flat picture or three dimensional?"

A teacher asks if it is a painting or a sculpture.

"It's a painting. How did the artist get that feeling of depth?"



Piet Mondrian, *Broadway Boogie Woogie*, 1942–43. Oil on canvas, 50 x 50 inches. Collection, The Museum of Modern Art, New York. Given anonymously.

"Here's one to which students respond, 'Pac-Man.' You can almost hear it bleeping, can't you? It's *Broadway Boogie Woogie*. I was surprised the children knew what boogie-woogie is. It does make us think of movement, a street scene. What *is* going on? This sort of art is excellent for getting a creative writing assignment going. What use is there of primary colors here? Is it a noisy or quiet piece? What do the colors do? Does that red move out toward you?"

Several more slides are shown. Occasional comment continues, attention is sustained.

"What do slides like these do for you? It depends on the group, of course. My two groups of sixth graders respond quite differently. One gets more out of them. One thing I watch for is how they treat each other's comments. I really discourage making fun of each other. And I am really pleased when I see that they are making each other comfortable, whether responding to art or creating it. I really stomp on them if they ridicule.

"Yesterday I was working with half the group. The rest were finishing architectural drawings. I asked them to work in pairs and analyze a Shorewood print, using concepts and elements we had stressed. From a pair with a Pippin painting I heard: 'I like the color. I like the way it is symmetrical.' Later they were to present their criticism to the group. One of those children is severely handicapped, but she was able to make these statements to Ann, her partner. Ann told me, 'I'd like to stand up with her when she presents.' Ann was right. Before the whole group her partner froze up. But Ann fed the child her own comments. I was so pleased. And when the kids see her work, so poorly developed, they find something good to say, 'That's really a neat purple there.'

"I ordinarily don't allow kids to work alone. I want them to develop a sense of the group. I seek an opportunity for different leaders to appear. Think of the techniques you use to get children to feel comfortable. They need to learn those techniques too."

Nancy Roucher comments that it is very important to get youngsters to attend to perspective, in viewing as well as in drawing.

A teacher asks how to get them to see things for themselves. "If I say it is something, they all agree."

"We try to emphasize that there are no right or wrong answers. It is something like a Great Books program. Broudy says, 'as long as you can point to it and say why you interpret it as you do.'"

A teacher, attending his first workshop, points to a Mondrian, says, "Take that blue box on the black stripes. How is that creative? How do we respond to youngsters who want to know if that is art? Is it because the artist thought of it first?"

"The Period *is* important. Doing something new is important. In a sense an artist sometimes is experimenting, sometimes playing around."

The teacher persists. "Is there good creativity and bad? Don't we make any value judgments? Can experimenting justify everything?"

"Of course art can be bad. I prefer not to get the youngsters tied up in that at first. It is better to help them with the elements, help them feel comfortable with art. Often I select student work to showcase. It won't always be the best, but usually it is. The kids know what is best. I provide *recognition*. Lots of the kids would not finish assignments if I did not arrange some kind of recognition. I particularly want to reward kids who are failing elsewhere."

Nancy Roucher comments on quality and creativity, emphasizing the importance of moving kids ahead cognitively, of helping them make new realizations.

A teacher says, "I think you reach a point where you have to say what is junk and what is great. It's our duty to say it." Pat Tingle says, "Isn't it a matter of trying to develop recognition of expertise?"

A teacher says, "If a kid doesn't accept great art, I could care less. Not everyone is going to be an artist! We want to know what the kid is telling us. If we cannot get a kid to view art, to appreciate it, are we going to say the youngster is incomplete?"

Michele does not really respond to the petitions for authority. She draws attention to what the teacher can do.

"I have been calling a few of the parents, telling them what their child is doing, something of their skill. Some parents are surprised, saying, 'I had no idea Ben could draw.'

"As to being competent in the arts I suggest that people need balance, like a wheel. One needs lots of spokes. One needs lots of opportunity to succeed. Art helps us both with cognition and with technical skills."

A teacher says, "I have the same feeling as Dick. Some kids do not find this their bag. I have a hard time making them do it. I can't say it has to be taken as seriously as everything else." Another teacher says, "It is up to us. We've made the art a frill. We can make it important."

Michele says, "I have a few rules. One is that they have to participate. I tell them I will grade their participation. Second, they must be respectful of others. If not, they are out.

Sometimes that means out of the circle. It might mean out in the hallway. But actually, that doesn't happen. I tell them in advance. I remind them. And they participate. And they are respectful."

Over an hour has passed, and there is some restlessness in the group. Michele says, "OK, next we will have a movement exercise." All participate. To various kinds of music, partners do "mirror-imaging" for ten minutes or so.

And then back to the round tables and slides. Michele introduces her architecture slides, asks the group to think about what life in these houses might have been like when the houses were new.

One of Michele Olsen's slides of Victorian houses.
Photo courtesy of Project HEART.

The houses were built from 1890 to 1930. The teachers make a few comments about horses and carriages, long dresses, stockmarket crash, respect for teachers, lunch pails, mom at home baking cookies, people old before 60, music. Seldom is a comment directly attendant to an element of the projected image. Michele asks more questions, then talks about an assignment her pupils just completed, drawing a house of their own preference in Victorian style. She shows several examples, briefly describing the "designers."

She ends the workshop, commenting on the need for attention to common themes running through the various arts—how they are apparent in images, concepts, and perceptions. She asks the teachers to take this one idea with them: "When you approach an assignment involving art, have at least one or two concepts to stress, perhaps *balance* or *line* or *texture*."

The teachers chat for a short while, some bringing individual questions or comments to Michele's or Nancy's attention. There seems to be a general understanding that in this school, art is an important part of what they are teaching, and that Michele and Nancy, though outsiders, are people they need to rely on, and can.

ADVANCED UNDERSTANDING

Michele Olsen seemed oriented toward teachers who had not previously attended a workshop. Those who had attended seemed not to mind. Among the newcomers were teachers skeptical of children being interested in perceptual scanning and teachers who challenged the Project to teach what *good* art is.

We observers thought the questions of evaluating art needed more response than they got. But subsequent interviews with Harry Broudy, Carol Holden, Nancy Roucher, and Michele Olsen produced variations on the following theme:

> Critically evaluating art is important, but merely categorizing a piece as good or bad is not. The latter would be hurtfully simple. It directs attention away from learning how to perceive toward knowledge about individual works. Certainly some art is superior and some things called art are junk. Increasing knowledge of the best works is important. But coming to understand why they are best is of greater importance—and this depends on sophisticated perceptual scanning.

Thinking this over, Larry Ecker asked his sixth grade class if a ceramic black panther with a clock in its belly could be good art. Responses indicated that incongruity and conflict of form and function were not problematic—also, the question was not interesting. Now, panthers, those were something else!

In workshops, Project HEART people avoided directly asking the questions "What is art?" and "What is good art?" Looking for aesthetic quality in all objects and experience was more important. Developing an intellectual readiness was a prime concern.

After we observers had seen several workshops, we wondered what the second stage of in-service work was. In reflecting on a Sue Haslinger workshop, Nancy Roucher indicated disappointment at the difficulty of getting beyond introductory activities. Sue had wanted to get back to the Broudy concepts, but didn't. "The time passed so quickly."

One of the concerns here is that each workshop is a cafeteria of ideas, but with concepts nicely redundant, not noticeably advancing toward expression or imaging. The latter *were* apparent in responses of youngsters taking successive Michele Olsen classes, but were not apparent in the teacher workshops we saw. The teachers appeared to be getting additional ideas for projects and scanning exercises but it was not apparent that they were learning how to deal with the youngsters who already were or would soon become intellectually ready.

It was expected that Champaign and Decatur in-service trainers would be getting help from Carol Holden, a local arts educator known to be skillful at and to care about staff development.

AN INTERVIEW WITH CAROL HOLDEN

Carol Holden is currently the Director of Continuing Education at Eastern Illinois University. Earlier, she taught aesthetic education in the Department of Elementary and Early Childhood Education at the University of Illinois and in the Art Department at Illinois State.

"Yes, I am a disciple of Broudy's."

"Were there ways in which you extended Broudy's ideas on aesthetic education, imaging, and perceptual scanning?"

"I worked with Harry Broudy to translate his theory and philosophy of aesthetic education into a methodology for use with preservice and in-service teachers. As part of my dissertation research I developed an introductory course in aesthetic education. Harry is a philosopher, a theoretician. He didn't try to speak to day-to-day practice in the classroom. I did that. I developed the methods a teacher could use in several of the arts."

"What specifically was your contribution to these ideas?"

"I introduced the concept of 'polar pairs' as a teaching tactic. To help a teacher orient pupils to the Broudy concepts, to get a concrete basis for later critical judgment, I had the teacher raise questions such as 'Is this texture rough or smooth?' and 'Are these colors vivid or muted?'"

"And teachers have found these questions usable?"

"Very much so. It helps them keep away from asking, 'Do you like it?' One of the major obstacles we had to overcome was the idea that whatever a person liked was good art."

"But aren't the teachers still reluctant to help youngsters distinguish between good and bad art?"

"Yes. Most teachers need much more in-service help. They do not know how to move into expressive qualities and on to critical judgment."

"Is there danger that children will learn merely to choose polar-opposites on dimensions that teachers propose and not learn to make creative suggestions as to what dimensions are needed for good description?"

"Yes, that is a danger. The teacher must learn to use the questioning technique fluently and test out creative responses."

"What is the best available guide for teacher in-service training?"

"My dissertation. That's one source. Project HEART is another."

"You spoke of in-service training for more than a single art medium? Do you see integration of the arts as an important education goal?"

"I have strongly advocated involving children and teachers in different art forms. The concepts of aesthetic education become clear to different people in different ways. Many teachers are not comfortable with one medium, music, for example. It is important to point out that there are many doors to more effective imaging."

"In what ways did you help Project HEART get started?"

"I taught a University of Illinois extension course in Decatur during the spring of 1975. Several elementary principals were enrolled, including Bill Cogan of Dennis School. Nancy Roucher wasn't with us, but a close friend of hers was. She urged Nancy to talk with me about teacher training in the arts. Later I worked with Nancy and the Decatur Area Arts Council to plan some in-service workshops for teachers in aesthetic education. I helped Nancy with her proposal for support from the State Board of Education. I recognized some important omissions in her first proposal—which wasn't funded. I helped her with the second proposal, and it was funded. Nancy and I talked at length about in-service training of teachers."

"And things went on from there?"

"Yes, things went well for Project HEART. I continued working with Nancy and later with Michele Olsen to develop lessons and select exemplars for use in in-service training. But I don't know. It seems we came so far, and yet we fall short. Not with HEART, but with a national awareness of Harry's ideas."

"But the Getty people are giving strong emphasis to Harry's ideas."

"That is true, but there is just too little support in most communities to do the job. Even in Decatur much more in-service is needed than will get done."

Carol Holden was clearly discouraged. She had found Colleges of Education hardly more able and willing to support aesthetic education than were school districts. Faculties "advocated" change, but the idea of art for the development of cognitive imaging seemed to them "just another good idea." At a time of campuswide financial constraint and program retrenchment, art education gave way to reading, science, and computers. Even on Harry Broudy's campus, most teachers would graduate without having given his aesthetic education ideas a serious thought.

STAFF DEVELOPMENT PLANS

Current emphasis was on in-service, not preservice, teacher training. Most elementary teachers had not developed skills in art instruction because specialists had been available. No longer was this so. It was uncommon for teachers to collaborate in deliberative program evaluation, to ask "how could we improve our art in this school?" Yet they knew it was not strong. Nancy Roucher responded to their anxiety:

> Yes, I pressure them to use the concepts. It's the Jewish Mother complex. They look at me and they feel guilty. And that's exactly what I want.

Roucher described a "mini-conference" to be held in the Danville schools the following week. She would head a staff of four, with Larry Ecker, Bev Klaven, and Sarah Davis. Scheduled to attend were 70 teachers, specialists, and administrators, grades K-6. Each would attend a 40 minute general introductory session, followed by three 35 minute perceptual-scanning sessions (topics: visual art, music, and drama), followed by a 20 minute wrap-up. There would be evaluation pretests and posttests, 10 minutes each. Obligated to work until 3:45, the participants had agreed to stay until 6:00; and Nancy Roucher had agreed to a stipend of $12 for each. It would cost her project $800.

Although much of the year's attention would focus on artists in the schools, Nancy Roucher assured that this did not mean that Project HEART was relinquishing its primary concern for workshops for the classroom teacher. And she intended to work only with artists who saw the value of the HEART approach.[20] The two agendas were not entirely compatible, but it wasn't a choice really for Project HEART. From one source there was a bit of money for preparation for artist visits to schools and from another support for in-service to classroom teachers. The question was not "Which is best for kids?" but "What is being funded?"

PARENT AND COMMUNITY TRAINING

Nancy Roucher missed few opportunities to present Project HEART to the public. A school board meeting or community benefit was a chance to give people a few more ideas about what school art could be. The following account portrays part of a meeting of the Centennial Parent-Teacher-Organization Board. On February 24, 1983, a small group of parents and teachers had gathered primarily to discuss donation of a computer.

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[20] She told of a Chicago dancer who, dubious of what Nancy was doing, reluctant to be "scanned," indicated that scanning would interfere with communication between artist and audience. But she consented to give it a try. She did "Desert Woman," a piece rich with hand gestures. Those who scanned the performance noticed lines of movement and changes in tempo, interpreting some of them in terms of the woman's character. The dancer, we were told, saw the interpretations as just what she had been trying to project and agreed that scanning could enhance what she was doing.

At about 7 o'clock the meeting is called to order; Nancy Roucher is introduced. She introduces Bob Stake, Robin McTaggart, and Marilyn Munski as evaluation people working for the Getty Trust.

"Some of you have seen these prints (Shorewood prints) before. Here is one of my favorites *(Storm in the Jungle)*.

"Let's scan this together. What do we see? Are the colors light or dark? Please point out the light colors. And the dark colors." She waits until there is a volunteered response from someone in the group of 16 or so.

"What is the predominant color here? Green, that's right. How many shades of green are there? What about lines? Do you see straight lines? Diagonal lines? Curved lines? Show me some of each." She hands a pointer to someone up close, who does as bidden. "Where are these lines repeated?

"What occupies the most space? Jungle? Foliage? What are the shapes? Are they round?" Someone says "no." "Aren't there some repeated round shapes? Right. What about oval shapes? Yes, the leaves there and there.

"Remember, there are no right and wrong answers in the arts so long as you can justify what you see.

"What about the texture? Is it soft or stiff?" Someone says "soft." The people are paying attention, caught up in the rapid fire of questions, but not really speaking out themselves. "Soft? Does everyone agree? Does some of it look smooth? Does some of it look prickly? Of course. So you see both kinds.

"Is this painting balanced?" "Yes," several say. "Is it balanced symmetrical?" "No." "Would you say it is asymmetrically balanced?" "Yes." "Which is heavier, this side or that other side?" Someone says, "this side." "But there is balance, isn't there?

"What repetition have we in the painting? What rhythm?" There is some quiet discussion growing in the group, but still with attention to Nancy.

"You get the impression that there is a wind blowing from left to right. The rain is coming down. There are lines in the sky. They do make the left side heavier, don't they?

"What French artist painted this tiger?" "Rousseau." "What was his first name?" "Henri." (She comments on the story, about *The Painted Tale*, something about Picasso and something about geometry.)

"What about energy quality in this painting? What of tension? You are noting, are you not, all this descriptive terminology? It is very important to aesthetic scanning.

"How would you describe this painting? Savage? Threatening? But the colors are soft. There is contrast here. It is exciting. What else do you see?" "It is a crowded picture." "Right, there is no room to step right into the picture.

"Now how about this one?" She switches prints. It's *The Lawn Party*. "It's more peaceful. You see the contrast between vivid and quiet. Here we have pastel colors. We see soft lines and hard lines.

"Kids can do this for a long time. They can often see more than we can. They surprise teachers with what they can see. We haven't always asked the right questions."

Someone says, "The kids have it inside them."

"Now I would like to play a bit of music for you." She plays a tape to illustrate musical lines. One she calls "an irregular line, not a smooth line. This one is hopping, it jumps around. Here we have thicker lines more tightly woven." Next she plays *Joy to the World.* "Rejoice! Note the descending musical line.

"What about texture? Let me play you just a little bit of *Row, Row, Row Your Boat.* Note that it gets thicker as you begin to round, adding other voices. Thicker and thicker. There is texture in music too."

Roucher achieved two seemingly contradictory goals simultaneously: convincing parents and teachers that these art concepts are (1) easy enough to teach, and (2) intricate enough to be a respectable student accomplishment. She routinely treated these teaching tactics as slight modifications of existing teacher skills rather than the fundamental change in outlook that they were.

THE TEACHERS

With any innovative program it is important to take cognizance of a first and a second ring of newcomers. The first ring is made up of those who vigorously join in, wanting to be a part of the innovative mission. The program is moving in a direction in which they already have been moving. In curriculum innovation first-ring teachers become integral to the project, serving as part of its front line of trainers of other teachers. The second ring is made up of teachers who are persuaded that the project has ideas of importance, yet remain outside the project. They sometimes serve as illustrations or demonstrators of teaching, but are unlikely to carry the innovation to a third ring. One of the fallacious beliefs of curriculum reform movements is that these second-ring teachers will convert their professional neighbors and spread the movement further. It seldom happens.[21]

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[21] Michael Fullan, *The Meaning of Educational Change.* Teachers College Press, New York, 1982, especially ch. 7.

3. CONCEPT-BASED TEACHING

Project HEART teachers heard the Broudy words and warmed to their persuasion, but lifelong developing interpretations of curriculum and pedagogy would of course only be modified, not replaced. One teacher would continue to teach art to emphasize humanistic experience, another to make studio art a deliberated process, even as both strived to include more history and criticism. The complex intentionality of teaching is apparent in the following portrayals of teachers' teaching.

A FIRST-RING TEACHER

As just defined, Sharon Cox was a first-ring teacher. A middle school social studies teacher at Columbia, she was vigorously engaged in the new commitment of that magnet school to the teaching of visual arts, and particularly to the Broudy approach. Untenured, she lost her position after the first year, but she was quickly brought into the staff at Centennial in Decatur. More than any other Project HEART or Columbia teacher, she added a historical dimension to perceptual scanning.

It is a small room with tall windows overlooking a side street. Facing the wall of blackboards are 34 chairs with writing arms. Some 32 sixth, seventh, and eighth graders will gather each day for 12 weeks for Sharon Cox's class, "Humanities and the Arts." It meets each afternoon for 75 minutes, parted in the middle by a 50-minute physical-education period.

On an early October day Cox divided her group in half, set 14 of them to sketching still life (the view of the objects limited to what could be seen through a paper-towel tube). The others assembled in the alcove across the hall, sitting on the tile floor around a projector. Two strips of wrapping paper taped to locker fronts provide the screen.

"We will be working with clay today but first let's look at the architecture and sculpture that represents ancient Greek civilization. On the map here, please point to Greece. (Several do.) That's right, here in the Mediterranean. What about Greece in 500 BC? The Greeks valued order and harmony. They cared a great deal about the proportions of things."

The youngsters do not become quiet immediately, but generally are paying attention. The girls sit to the front. Andre, working the projector, sometimes is more interested in seeing the next slide than letting Cox finish with its predecessor.

"Look at this column. What do you know about Greek columns?" Two children reply: "Doric!" "Ionic!" "Yes, those are two types. What stands out here?" Someone guesses: "The blue sky?" "Nooo." "The grooves of the column." "Yes. Look at the texture there.

"Here are more columns. Look at the repetition. The lines are repeated over and over in the stone. Yes, Amy?" "I think it looks neater than if it were brand new. There is more texture this way." Judd adds: "Just out of curiosity I'd like to see it new." Cox continues: "First the sculptor chisels the stone away—then time removes some more.

"Now this is a Caryatid. I sometimes forget how to pronounce it. It's a sculptured figure which acts really as a column of support. This one, I believe, is the goddess Artemis. Note how the features are chiseled. We know it is stone but she appears to be wearing flowing robes. What rhythm do you see here?" Several comment. One voice, at first unacknowledged, repeated "Repetition" four times. "There is repetition here. Is it exact or alternating?" "It gets thicker and thinner."

Sharon Cox. Photo reprinted courtesy of *Herald & Review*, Decatur, Illinois, October 3, 1983.

"Do you recognize this hilltop?" Several voices: "Mt. Olympus." "Athens." "Acropolis." "And what is the building atop the Acropolis?" "The Parthenon." "Right, and there it is, isn't it?" "And here is another view of it at night." A child says: "Pretty!" "And then if we move in closer we see it like this. Are you starting to see some of the relief? Brian, would you come up here and point to some of the relief?" He does. "And where else?" He finds more.

"What did they do to create that relief?" "They cut it." "That's right, they cut into the stone. Also, they added stone or placed stone so that it stuck out. I think that is what they did here. Josh?" "Look at the way these trees puff out!" "Yes, okay." Undaunted, Cox presses on: "Remember, the Greeks liked order and harmony, everything perfect.

"We are going to start working with clay now. Remember what you can do to create relief. You can cut the clay away or you can add to it. You also can make impressions in it, regular impressions, by using some shaped object.

"After we move to the table each of you will make a relief of a house, perhaps the one you live in. Each of you will have an equal amount of clay. First you will make a slab. Then you add the shape of a house. And go on from there. Remember, you get texture by digging out, adding on, making impressions."

The students moved to the table, sat around it, working, talking. Playing with clay wasn't exactly new, but this was dignified by new concepts. (The other 14 students were now viewing the Acropolis.) Soon the time ended. No one was finished. Judd was trimming an awning: "You have to be careful cutting these delicate parts." Symmetry, balance, repetition, and order were easy to spot.

One of the things that most impressed her new colleagues at Centennial was Cox's ability to put her teaching ideas into formal plans. One of her stated objectives read: "The student will recognize the complexity of analyzing a society or 'history' and how facts are open to interpretation." Her plan would include a page and a half of activities, with reminders of the teacher's oversight responsibilities. These plans were part of the collection Project HEART was making that ultimately might become a syllabus.

A SECOND-RING TEACHER

Janet Hale was a second-ring teacher. She joined the Centennial magnet school staff in 1980, helped install its "options program." She was highly respected by her principal and colleagues. She became attracted to the Broudy ideas and desired assistance from Nancy Roucher. Hale did not acquire a taste for staff development limelight, keeping her concentration on the growing pains of rows and rows of youngsters facing her anew each term. She wanted them to be aware, to perceive, to come to understand. Her frame of reference was not the artistic achievements of the past but the personal experience of the present.

"Let's go, we're late getting started." Janet Hale checks absences, noting those in gym and orchestra. She tells all to take out paper and write down the instructions. She designates an Area I where youngsters may finish the monochromatic art project previously begun. "Do you dip your brush in the paint? No!" And so on. She dispatches the Silk Screen Group to Area 2 (the blue rug) with similar reminders of procedure. Area 3 is study hall.

To this circle of eight Hale says with quiet emphasis: "*I am a part of all that I have been.* What does that mean? It means I am affected by the moral and value teaching of my family. And also of my teachers, my friends, my relatives. Is that right?" The students nod affirmatively.

"Could people you don't know affect you?" "They could." "How? Can you think of a time when people you didn't know affected you?" "In Disneyland, a person came off calling for help." "Was he coming off a ride?" "It was my grandmother." "Did it scare you?" "Yes." "Then you remember that experience, right?

"It becomes a part of your memory." "Unless it's boring." "Could it still affect you?" "It might make you think it's always boring. You know, like raining for six hours is boring." "So next time you prepare for it. Do things always stay the same?"

"Once I was at a party at my friend's house. They let the dog out. A boy teased it with a squirrel's tail." "Does it make you afraid to have a dog?" "Not if we keep him at our house."

"What are 'hereditary characteristics'? Sometimes we say, 'She acts just like her mother.' Is the way we speak hereditary?" "My friend has a different accent. *'Now ah'm talkin' jus' lak her.'* Or if someone goes to the South. Soon you're talking just like them. It's real easy to pick it up.

"A family has certain customs, traditions. Nowadays, some of them are beginning to be lost. Traditions aren't cherished as they once were. I'm going to play a song and I want you to listen carefully to the words.

We may never pass this way again.
Part of all is seen,
But you may never do that again.
All people, you see, are part of memory.

(Three verses are played.) "What is it that she might miss? Isn't it the chance for a certain relationship? Let me read you the first verse out loud."

> Life is a game, let it slip away.
> Love, autumn sun, should be dying,
> But it is just begun, evening in twilight.
> Can you see far ahead? No.
> The forest in darkness, secrets in the universe.

"What will you miss if you are not aware?" "People." "If you had no sight what would you be missing?" "Color." "Animals." "Plants." "Bugs." "Insects." "Creatures." "Machines." "Buildings." "If we are unaware we will miss things. Remember how memories stand out. Don't close off your minds.

"Your assignment is to design a poster with your own poem or small essay, with the title, 'We May Never Pass This Way Again.' You can type it. Last year someone typed it in a circle." "How?" "I don't know. I want to see your rough draft. Then I want you to mount it. (1) Theme, (2) Rough draft, (3) Mat. Any questions? It will be due in three weeks."

Janet Hale repeated the sessions for each of the three groups. Twenty minutes later one girl had the following on her paper.

"I am part of all that I have met."

1. My parents teach me to live by certain morals.
2. Relatives and friends do things and say things that I see and hear and remember.
3. I have inherited physical features from my parents.
4. Centennial. I've learned there, and made friends—it is an important place.
5. This country. Here I have found a way of life, etc.

Apparent in the following interview is Janet Hale's enthusiasm for Project HEART. So also is the shared expectation that it is the responsibility of each teacher to decide what to teach. This exchange with Bob Stake occurred March 25 in her classroom.

Her class is involved in various Friday afternoon activities, one of which, weaving, she is overseeing. Other alternatives children have selected, this term or last: Jugband instrument making, jewelry making, stress management, cartooning, tennis, soccer, upholstery, creative writing, journalism, Spanish. Youngsters make three choices, teachers decide which they will actually do. Stake begins:

"I haven't heard student activities here referred to as Project HEART activities."

"I guess we think of HEART as a teacher/staff development program."

"Has the Project done anything for you?"

"Yes, a great deal. My whole concept of arts education has been turned around. I have always been interested in the visual arts, always taught it. What I taught before were units, organized around media. I still organize to some extent around media, but now I stress the elements. HEART is responsible for that. Now I emphasize design much more. I emphasize the reasons why something is done."

"Do you present any of your projects with historical emphasis?"

"When I looked at the write-up about what the Getty Trust was interested in I realized that I include very little art history. So I have been thinking I should try more."

"Perhaps you were right and Getty is wrong."

"No, I think we should be giving more thought to history here. Mary does. She gets kids into history of the theater. Our district textbook for grades 7–8 does go into some history. It's Brommer and Horn, *Art in Your World*."

"Do you use it much?"

"No. I really like *The "I" in Identity* for the humanities option (Dufour and Strauss, Encyclopedia Britannica Education). It has four units: Self; Family; Other Cultures; and Communications. The Self unit is good, but the Family is the best. I don't get as far as the fourth unit. It is very complicated."

"Janet, how do you accept the inattention so common from seventh graders? I saw a lot of it today as you were presenting that film *(On Looking for Patterns)*."

"It is hard for me. I come from a Catholic background, strict schools. The emphasis was on paying attention, discipline. I have found here that working in small groups is the most effective. You receive more attention and it is easier to keep students on task.

"The stress here in Centennial has been on doing your own thing. It is not uncommon for the students to tell you what they think. The parents too. So I go with the flow and try not to press my background upon the philosophy here, or perhaps I try to integrate both. The program here has changed a lot through the years. We have come a long way. Many of the students, though, were here in the early years, and at times are not as task-oriented as the staff would like."

"It used to be the free-school approach?"

"Right. Now it has become a lot more professional, more research oriented. But there is not as much discipline as there ought to be. I can get their attention when I need to but. . . ."

"What about this Project HEART emphasis on analysis? Is there a danger of doing too much of it?"

"Well, it can interfere with creativity, perhaps. I don't know. I took the kids to see a weaving exhibit. The works were really elaborate. Wow! The kids saw meanings, they were excited by the techniques, the difficulty of it all, the creativity, by the time it took to do such work. The rainbow braiding. The analytic approach helped all that. Project HEART helps us draw attention to the variety of things an artist does. It gives us new ways of thinking about things. I was awed by the creativity in a workshop we had on orchestration. So it doesn't necessarily interfere with creativity."

"Is there a tradeoff between discipline and creativity?"

"We have to work within limits. Kids' attitudes have changed in the last 15–20 years. Now they must express themselves. But Centennial is different from some schools. On the first project we give them, kids who come from other schools do not know what to do. They do not know how to organize their work. They need time to get used to not being told each step to take."

"They need help with project management skills?"

"With responsibility for thinking about what they are creating."

"And Project HEART has helped you orient their assignments to require that kind of thinking?"

"Yes. As I said, it has changed my whole concept of art education."

This interview with Janet Hale elaborated several key issues of this case study, particularly the competing grand purposes, including: (1) art for cognition; (2) art for self-expression; (3) art for generating interest in other subjects; and (4) integration of the several arts. Janet was more than just an admirer of Project HEART's emphasis on perceptual scanning; she was working to reorganize her teaching to capitalize on its intellectual power. But *her* purpose was more to promote student-centered learning, to develop personally relevant humanities education for each child. Furthering art education *per se* was less important to her. Of course these are not inconsistent aims, but they are competing aims. Each, if well done, draws enormously on teaching time. Time spent on disciplined descriptive analysis is time not available for personalization, and time devoted to personal perception and meaning is time not available for art history and criticism.

Janet Hale wanted to draw more from traditional insights of what good visual art is, more from aesthetic criticism, but was already hard pressed to fit her primary-goal activities into the meager time per week available for arts and humanities.

AN ARTIST TEACHING

Larry Ecker was brought in as part of the Aesthetics Team. He had been teaching art at Champaign Central High School but was not a tenured teacher. In many ways he was the pride of Columbia school's art program. He was a respected young painter, with a recent one-man show at Millikin University. Wearing the odd bits, e.g., green-painted clod-hoppers on Saint Patrick's Day, he was a favorite of the kids. He followed his own art education ideas, but found high compatibility in what Broudy, Holden, and Olsen were advocating.

Sixth grader Karen arrives first for the hourlong class. She had been on the potter's wheel yesterday, but it had come loose and she got splattered. "I wore brown today so it won't show if . . ."

Ecker waits, then responds, "Hey, good! Did you have to go to bed without supper 'cause you came home dirty?" "Nope." "Okay, you can get started." She dons an apron.

"Now, get your drawing of yesterday in mind. Which category did you use?" He talks with them about what they drew, why they drew it. All eyes on him. "What made your drawing look good? You changed your mind, didn't you, as you went along. What told you that something should be changed?"

Later: "Today I want you to start on a new drawing. We'll finish it tomorrow, or maybe not until Thursday. I want this one really good. I want you to use a combination of observation, fantasy, and recall, *all three*. It must be a full-page drawing, touching all four sides of the paper. You should start in pencil, then finish it in craypa.

"For the observation I want you to draw the *shoes* you have on today. One or both shoes. As long as your socks are reasonably clean you may take your shoes off." Responses of "Pew!" and rolling eyes.

"Now for the *environment*, something out of fantasy. Maybe your shoe should be swimming in an aquarium. It could be in a space suit on the moon." Several questions: "Could it be . . .?" "Absolutely. The more outrageous the better. Okay. Let's get your materials and do it."

Back again, he asks, "Who's stuck for an idea?" Toni raises her hand. "Okay, if you can't do it, put your pencil away." The tone and the lack of follow-up assure that he isn't to be taken literally. Twelve minutes have passed.

Barb is brushing Melinda's hair. "Barb!" "I'm done." "Barbara, I hope we didn't waste a lot of time yesterday working out big plans . . ." She sits down and studies her paper.

"Mr. Ecker, would you help me?" "Okay, where do you want to put the shoe?" Seven kids are working, eight are chatting. Jesse is not here today. He might be one of the special education children mainstreamed in this class.

Twenty-two minutes have passed. Larry interrupts, "Now that you have your idea well in mind I would like to show you a drawing by someone in the last class." He holds up a picture of a shoe in a bakery shop window, comments on the humor of the juxtaposition. The contrast with their own lesser care of drawing is easily seen. He checks on Karen again, gets someone ready to replace her.

Larry Ecker and student, Champaign Urbana *News Gazette*, March 15, 1983. Photo by John C. Dixon. Courtesy of *News Gazette*.

"Bonnie, you get ready to go on the wheel." Bonnie is happy to. Her paper is blank. Several youngsters have thrown away papers and started over, but most are working on their original sheet. Thirty-two minutes along. Twelve children are working more than chatting, three the reverse; the buzz is light. All are still in pencil. "Mr. Ecker, I want an F." "Okay, you've got it. You want to quit too, or just an F." "Naw, I don't want to quit." At the other end of the table Vince still has less than five minutes invested in his spaceship shoe. Linus hasn't missed a moment, and his shoe smacks of 1935 racing car, rich in detail—but no sign of environment yet. Benjamin hides Gary's shoe. Larry ignores them most of the time. He makes a suggestion here or there. He seems sensitive to the disruptions of disciplining, biding his time, watching for "those few moments you can get a point home."

With 32 minutes gone most have a pencil drawing. Alex asks, "how do you spell magazine?" Larry: "I don't know. Look it up in the dictionary. Hey, that's super, Alex." It's a shoe on a TV show called "PU Magazine." (A current CBS show is called PM Magazine.)

Then, with three minutes to go, Larry says, "Listen up, if you please." A few do not, so he says, "One of the first things we said was, when I want your attention I want you to stop right away. That way I can let you work longer, and we'll only take a coupla minutes to wind up.

Now, put your drawings right here in a pile, and put your materials on the table. And then line up." Vince already is at the door.

Then they are gone, except for Bonnie on the wheel. "Bonnie, you better hustle off to lunch." "Not hungry." "By two o'clock you will be." "Naw." "Okay, you can stay a while longer, if you really don't mind missing lunch period."

Larry says to the observer, "Last night I had an awful dream. I dreamed George Hardiman told me I was doing a terrible job; then Albert—he's an artist friend—told me my work wasn't any good. God, what a night."

According to Ecker this was one of his most difficult groups. We observed his other classes and chose to illustrate this one partly to portray the high social-orientation, low work-ethic of a great many children in these schools. Like many of these teachers, Ecker insists upon treating youngsters with respect, giving them opportunity to govern their own thinking and conduct, withholding constraint until he sees infringement on the work of others. Most of the children admired him, a few had "a crush" on him. Some parents credit him with a major assist in the "growing up" of their youngsters.

Ecker is studio-oriented. He emphasizes deliberated preparation, which occasionally involves perceptual scanning and criticism, and in rare instances, history. Like many artists, he seems to fear over-sanctification and over-interpretation. He wants to develop the personal meaningfulness of artistic experience. Developing rhetorical skills and a knowledge base seems a lesser priority.

A month later the school year was over. Ecker remarked that somehow he had been unable to bring this group as far as expected, but their last two weeks had been quite satisfying. It was not a time of personal satisfaction for him. He had been "let go." Contracts were not offered to any of Champaign's nontenured teachers. Columbia principal Mike Cain and Michele Olsen looked all summer for a way to get Larry back, but when fall classes began, his place had been reassigned to Jody Payne, an art specialist previously rotating among elementary schools. As Payne said, "Larry's is a tough act to follow."

AN ART SPECIALIST

Sallye Craig is the Decatur "art strategist." At the request of elementary-school teachers, she travels to 20 schools, reaching many classes about twice a year. Most teachers watch her "demonstrations" (resisting the temptation to use the time otherwise) and speak highly of her assistance. She considers her responsibilities to be both those of the in-service educator and specialist teacher.

"Are you all listening? Today we are making a design. Does anyone know what a 'design' is?" One kindergartner ventures: "Pretty?" Other responses follow.

"This is a design. What can you see?" "Circles and lines." "A rainbow."

"I like the way you have your hands quietly raised. Sometimes designs might look like things, sometimes like a rainbow. Who can see some shapes? Lines, rectangles, and circles?" Holding up an arrangement in each hand Craig asks: "What are these called?" "Deesigns!"

"Artists really *think* when they put shapes on the paper. And that is what we are going to do today." (Referring to two display "designs," one carefully composed, the other a scruffy mishmash using the very same shapes) "Which of these do you like best?" About half respond to each design. "This one looks better to me." "Why do you think it looks better?" "Because it has more purple." "Well, let's count, one, two, three; one, two, three. No, each has the same number of purple pieces. Do you want me to tell you why I think you like this one better? All the reds are on top of each other here; this one has some purple *on* red. It is more interesting. This one has a big open space: it is not as interesting. These get lonely if they are by themselves, just as you would. And the red is on different parts of the paper.

"We will do the first two steps together. First, we draw a shape, for example, a big rectangle. I will have some scraps (after cutting it out), but they are interesting shapes, too, so I will keep them for my design. It's okay if they're not perfect. I like them better; they are more fun to look at if they are not perfect."

The children begin outlining and then cutting interesting shapes.

"I like the way you make the circle look bigger. Who is working quietly and waiting for the next step? Now I am going to show you the second step. Remember, we are going to be little artists and think what we are doing. What do we need to think about? What are we going to do?" "Think" (in unison). "I am going to tell you what I am thinking when I do my design—I can turn it around. It needs a friend. What color?" (Picks up purple.) "I can turn it around, too" (and overlaps it). "Now what do I need?" "Yellow" (several children). "Now what do I need?" "Green" (one child: "there isn't any"). "I am trying it around different ways to decide what I like best.

"Nobody is to glue until they know it is the best (design) they can do. Excellent, Matthew. John, I just love the way you are working so quietly. Now, I am going to show you how to make a shape inside a shape."

Sallye Craig folds a circle and cuts out a smaller one. Both it and the annulus are placed on the sample design; reiterating the points about contrast, cohesion, and introducing repetition as the eye moves around similar shapes. The children try their own, some not too successfully, but they are reassured because the shapes they have made accidentally are still interesting.

"Krista, I have never seen a child think as much as you" (to a child who cannot settle on a design). The children are reminded continually of the need for pieces to have "friends," to occupy the space, and to aim at contrast.

"Good job, Matt! When you finish gluing put your scissors and glue away and go and sit on the mat."

On the mat the children watch three playing a game, posing as different shapes and overlapping to make a design. Finally, several children are lying in the shape of a flower.

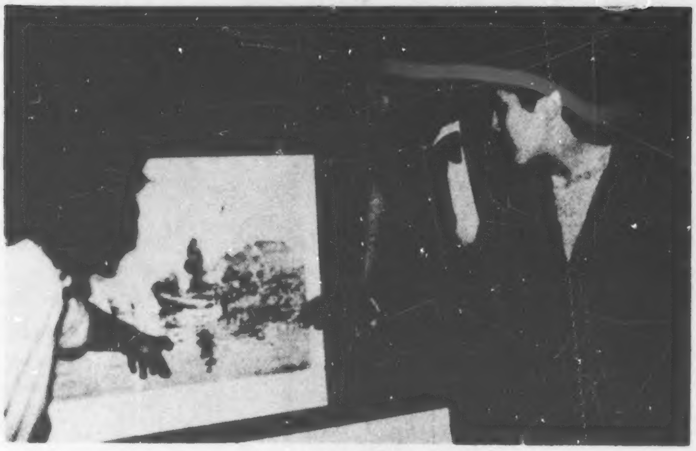
"I want to be what is picked off" (a petal). The remainder of the children now lie as petals. "How do petals lie?" "Quietly."

And the class is handed over to the classroom teacher.

Although Craig worked closely with Project HEART her lessons moved little toward parity among production, history, and criticism. (As long as HEART might need a control group for evaluation comparisons there was some desire to have her avoid teaching its concepts.) She clearly supported a deliberative, conceptual approach and gave the District a small assurance that all primary children would be exposed to certain ideas—e.g., principles of design.

A PROJECT LEADER

Teaching the perceptual approach in Champaign was best exemplified by Michele Olsen. She relied strongly on Carol Holden's "polar pairs." She drew youngsters easily into "scanning" Shorewood prints and other objects, recognizing that children were not often asked to speak in cognitively disciplined ways, gently drawing them toward more substantive description of what they saw. It was common for Olsen to reinforce youngsters for spotting connections out of class with ideas from class.



Michele Olsen and students.
Photo by Robert Stake.

Sixth and seventh grade classes of 20 or so spent an hour a day with her for a half semester, a class called "Aesthetics." During other quarters the students would take music, art, and computer science. A few students had come to Columbia because of its art program; others because parents supported the District's magnet school approach to desegregation; and for other reasons. A few minority children were there because it was their neighborhood school.

Olsen's room was a small one in the basement of Columbia School, crowded with tables, chairs, and banners. Children's marker-drawings of Victorian houses lined the wall. On this occasion, Olsen had gathered a set of slides of sculptures and paintings of animals, well suited to the concepts and contrasts of the Broudy domains. In spite of her ingenuity, charm, and the respect for the youngsters, some of them soon tired of the exercise. The problem of maintaining complex thinking in a group with a low work-ethic is well illustrated here.

Michele Olsen was working with a new seventh grade class. They had started to put together a play for a Parents Open House in November, illustrating some of the problems faced by youngsters of their age. But she put that work aside with the comment, "Hey, I've got something here I want you to see." She had projector and screen set up. It was time to work on *scanning*.

"Remember, part of what we are doing here is being a good audience. We have a large group here" (about 25 in a room better suited to 16) "so raise your hand if you want to talk.

"Okay, here is the first one. What do you see?" "It's a sofa. It has trees and mountains and a lake painted on it."

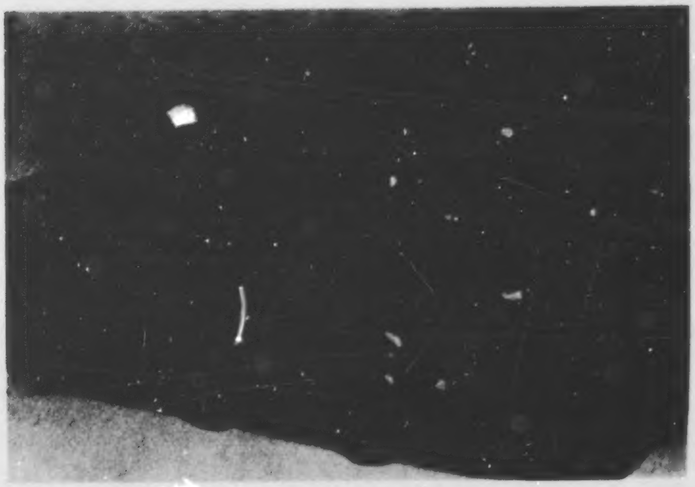
"Would you like to sit on it?" Chorus of no's. "How would you describe it?" "It's dirty." "How do you know it's dirty?" "See all that black at the bottom?"

"How would you describe it aesthetically? What about texture?" Comments indicated what it was like, what it gave an impression of, how it was made, what it was useful for, and what the purpose for painting the sofa might have been.

"Is it art?" Some said yes, some no. "Do you think it is good art? Why?" "It looks real." "It shows the artist had imagination." "The colors are good; there are contrasts." "He thought of it first."

"There is something to that, isn't there? We have talked about Picasso being first in his style.

"Take a look at this one. How would you describe it?" It is a brightly glazed turkey. Several students comment. "Shiny." "For cooking." "Ugly." "Would you say it was realistic or abstract?"



Richard Shaw. *Landscape Couch*, 1965, painted clay. 10 x 24 in. Photo reprinted with permission of Ceramic Arts Library, Claremont, California.

"Now, take a look at this." Oldenberg's *Dual Hamburger* "You have seen *Dual Hamburger* before. Which of these two sculptures is smoother? Which one is more realistic? Which one is more textured? Do these give you any clues as to which is considered better art?"

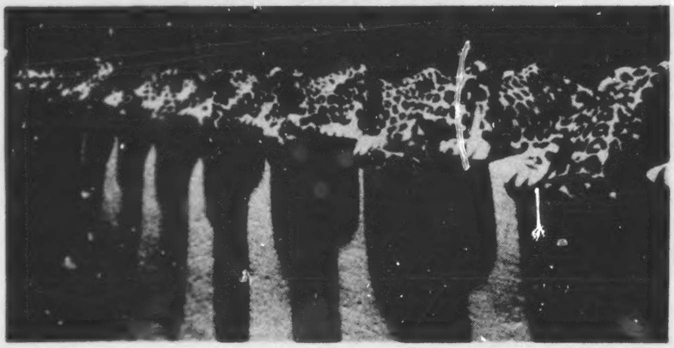
During these questions there is a gradual drop in attention, particularly among the larger children, who have seated themselves furthest from the screen. There is low chatter, some of it related to the objects being shown, some not. The room is warm. Few of those who raise their hands get called.

Richard Shaw. *Diving Duck Jar*, 1971–72. Photo reprinted with permission of Ceramic Arts Library, Claremont, California.

"Let's see another one. What do you see here?" "It looks like a duck diving through an ice block. But it hit the sand!" "Is it dead or alive?" "I think she's dead." "No, that represents water. The duck is just diving in water." "He looks scary, more dead than alive."

"This is a weird sculpture." "Why would an artist do something like this?" Olsen comments: "If he is a hunter he likes ducks. Ducks feed under water. He wants you to see how he looks under water." Another youngster says, "He did it to be interesting." "Yes, that's a good point, to get people's attention." "He put the head out there to show what it was. You can't really tell from just the tail." "Maybe it was a dream he had." Another seventh grader says, "It could be a miniature." "A miniature? Hmmm. It just occurred to me that he might have been an environmentalist. He sees Tupperware and other junk in the lake. Is this sculpture possibly a message about pollution?" "No, he's just interested in ducks."

"How many of you would say it's an example of good art? Let's see a show of hands." Twenty-five percent say good, 25 percent say bad, the rest don't respond.



Peter Edwards, *Leopards*, 1973–74. Molded, glazed, and painted. Photo reprinted with permission of Ceramic Arts Library, Claremont, California.

Here is another slide. What do you see here?" "Repetition." "Is there any sense of rhythm? Do the repeating leopards give you a sense of movement?"

The verbal exchange has become more confined to the area around the screen. Toward the back of the room a few heads are rested on tables, some children work at distracting others: poking, crackling paper, yawning, playing with keys. But a large majority still pays attention, volunteering comments.

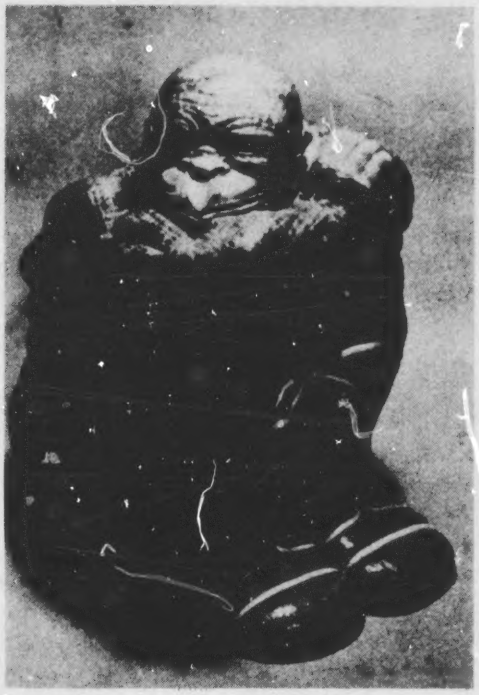
"Is this one serious or funny?" "Funny." "What's funny?" "The big boots." "It's all scrunched up." "It's lizardlike." "Are the arms skinny or muscular?" "It looks strong."

"Is the gorilla thinking?" "Conniving." "Devious." "Thinking about something he did."

Michele shows several more slides. Increasingly children name the animal as someone in the class, not so much for class attention but to draw response from that individual. Few seem to care to continue the exercise, which now has run almost half an hour. About half the class were active in the questioning; most saw the slides and knew something of the nature of questioning that was going on.

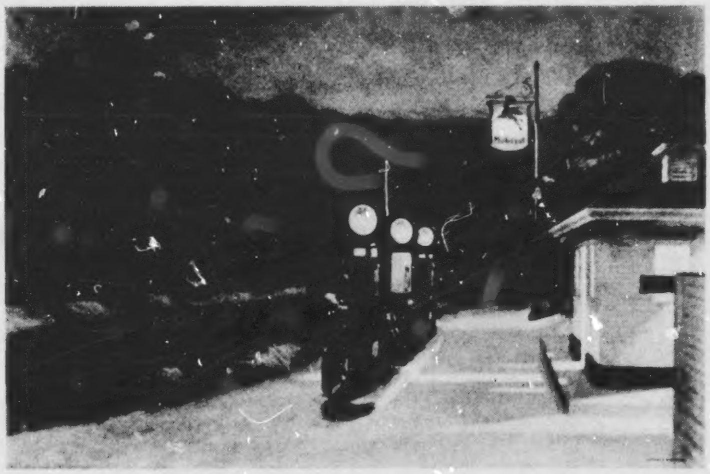
All that happened in a new class. Olsen was introducing the class to the process of scanning. She was trying to keep it from being a technical exercise, to draw their attention toward what stood there before them.

Like most HEART associates Olsen kept the atmosphere in low key, patiently working to get the youngsters to express themselves in a cognitively disciplined way. Most of these photographed sculptures were on an animal theme, whimsical. No one tied into Saturday morning cartoons, but they could have. Olsen was resisting the dichotomy, *this is art and that is not*, but was not ignoring the question "What is art?" In a few weeks these students would be recognizing polar-pair questions, and a few would be inventing some of their own.



Tony Bennett, *Green Boots*, 1976. Stoneware. Photo reprinted with permission of Ceramic Arts Library, Claremont, California.

From an eighth grade group Michele had taught *a year ago* the responses were much more sophisticated. The students asked about artist names; referred regularly to contrast, color, and mood; and pointed to places in the composition that illustrated their interpretations. With Hopper's *Gas* the dialogue went as follows: "You probably haven't seen this before." "Is it Rockwell?" "No, but from the same period, probably the early 40s. It's an American scene. You recognize the Mobil sign. It's by Hopper."



Edward Hopper, Gas, 1940. Oil on canvas, 26 1/4 x 40 1/4 inches. Collection, The Museum of Modern Art, New York. Mrs. Simon Guggenheim Fund.

The students respond: "It isn't realistic. It's too clean and perfect." "It's a painting, not a photograph. Everything is so symmetrical."

"Would you say it is too perfect?" "Maybe. I don't like it." "Maybe it's something from the twilight zone." "What makes you say that?" "Well, there's no grease on the station. And the road disappears into the blackness of the trees."

"What is the artist expressing?" "Distance." "Disproportion." "Where do you see that?" "The guy there is too short; the pumps are too tall." "It's twilight zone because of the darkness down the road." "Does it make you think, 'Maybe this is the last chance to buy gas?'" "Maybe it's the last chance in life." "That's pretty heavy, but I like it when you guys really think."

This eighth grade class had learned the approach quite well. They lacked the intellectual maturity to put these concepts to use in reasoning and more advanced imagery, and they lacked exposure to collections and histories of art to advance in critical ability. Until those came, they needed practice and reinforcement. Unfortunately, it was unlikely they would be getting such exposure and practice in these school systems.

These impressive teachers from Project HEART and Columbia Middle School illustrated the practical application and workability of the Broudy ideas. What *they* found intellectually compelling was at first, to most children, not compelling at all. At first, it was teacher personality that kept students interested, and professional skill that kept them concentrating. Later on, the students "caught on" and provided some of the initiative themselves.

These teachers had a sense of history, but not "art history" so much as developmental process. It was prominent in their own thinking, but it came out much more as implicit curriculum than explicit. A desire to have the students know about art, and particularly about art history, was subordinate to other goals.

Even these excellent teachers were perplexed by the difficulty of moving from analysis to criticism. Their conviction was firm that criticism needed a disciplined conceptual base, but just how to move from sensory and formal properties to expressive and on to historic perspective, imaging, and judgment was guided by intuition, not program.[22] The teachers were not dismayed by this state of affairs, partly because the students' perceptual scanning skills remained far from "accomplished" and partly because they surmised the tacit and intuitive approach was how esteemed mentors and role models had attained *their* critical powers.

The need for staff development was regularly in their minds, development for themselves and the need for it in the Districts as a whole. Thwarted by inadequate funds and redistribution of responsibility, they looked for opportunities to acquaint principals and peers with concept-guided art instruction for general education purposes. Their occasional workshops were well received, but in the larger sense, overrun by political and economic counter-currents. They could point to some children doing nice things; but except for a few best learners, they illustrated smallness of accomplishment against a greatness of need.

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[22] Still, as Broudy says, "Once the principle of the perceptual approach is understood the devices for exploiting it can be left to the teacher." And in fact he sees it better not to try to teach the expressive dimension directly (*Enlightened Cherishing*, pp. 75–76).

4. ART IN YOUTH EXPERIENCE

STUDENT EXHIBITS

To illustrate student achievement we will focus on four youngsters, trying to give a brief but holistic portrayal of their education in the arts.[23] It is obvious that few important sophistications can be attributed to any single lesson, but the influence of concept-oriented teaching and even Broudy ideas became apparent. It is also easier here to see that teaching competence requires adaptation to experiences and opportunities outside school.

To standardize the "exhibits" a little we asked each of four students to examine four works: first to compare *Acrobat on a Ball* by Pablo Picasso with *A Clown* by Honore Daumier; and to respond to *Positon* by Victor Vasarely, and to *Thorn Heads* by Graham Sutherland. At our request, under test conditions, each of the four children wrote an essay describing and judging Marc Chagall's *I and the Village*. We also obtained samples of the children's artwork.

Adrian is a "neighborhood kid." His mother, Jenny, has changed our appointment a couple of times. She welcomes us warmly. Adrian is a little late. The frame home is modest, carefully decorated. Jenny has recently covered the soft rounded furniture with dark chintz, patterned with flowing orchids. A similar patterning of leaves can be found in the large Alexander palm growing nearby, and in the tropical wallpaper. On the television set, stereo, and occasional table are wooden figurines and busts, all in African motif. Two striking original paintings have been hung, honoring artist friends.

Adrian attended Washington School before Columbia. Jenny liked both schools, not so much because of the content of either program, but because Adrian "likes his teachers, and this year more than ever. He seems to be growing up." Adrian "brought lots of art home from Washington School." Usually it was displayed in the kitchen, sometimes on the refrigerator door. Jenny gives a sweeping gesture to indicate pride in her interior decorating and to explain the absence of Adrian's work in the living room. He draws a little at home but does not have special materials. However, she is optimistic about Adrian's interest in the visual arts, and despite his saying "every second day" that he would like to be a lawyer, she seems just as enthusiastic about the possibility of his having a career in the arts.

Adrian arrives home. His entrance suggests it has been a long day. He seems intrigued and slightly embarrassed that Diane has rung three times. We move into the dining room to show Adrian *Acrobat on a Ball* and *A Clown*.

Immediately Adrian's studio experience is evident. "The texture is different." He refers to the Daumier and explains:

> It looks like he has used a crayon. He has taken the wrapping off it and (demonstrating the horizontal application of the crayon to achieve texture). He probably drew it first, then painted it, and then drew the scribbles. It was drawn in chalk, no, charcoal. Over here (the "torn" edge) it looks like he painted over some paper stuck on with something that peels off easily and then peeled it off to make the shape.

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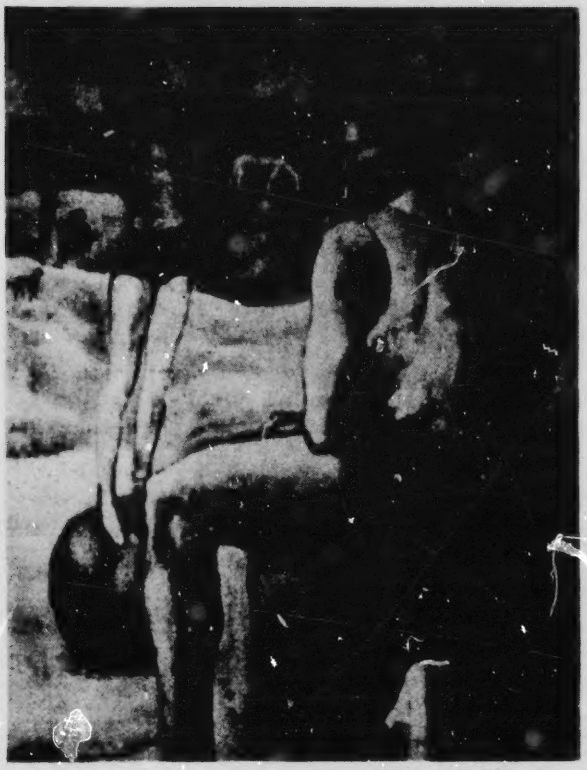
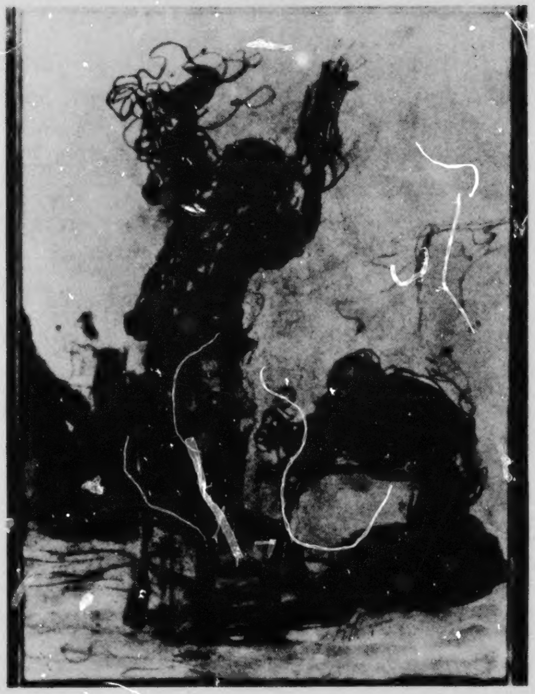
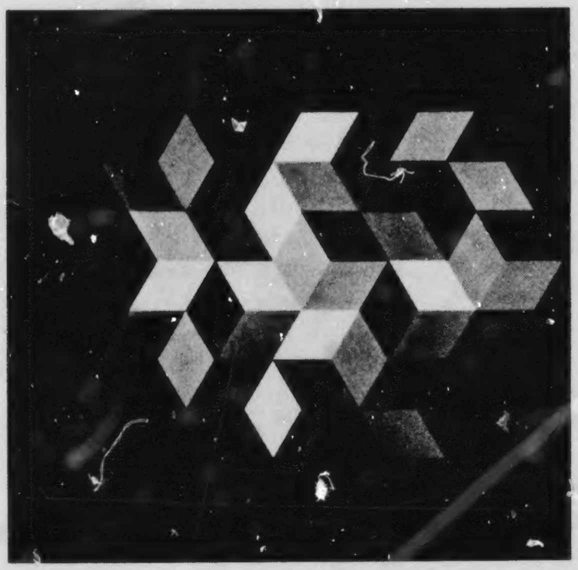
[23] These four had completed seventh grade at Columbia. To select them we listened to several nominations by teachers, urging that they tell us about "ordinary kids" as well as "stars." We did not pick the very best but still got three of four well above average. Our purpose was not to represent typical HEART achievement but to indicate what was easily possible for many youngsters to attain. We wanted also to show the conceptual nature of this achievement. Time constraints prevented us from including Decatur students.



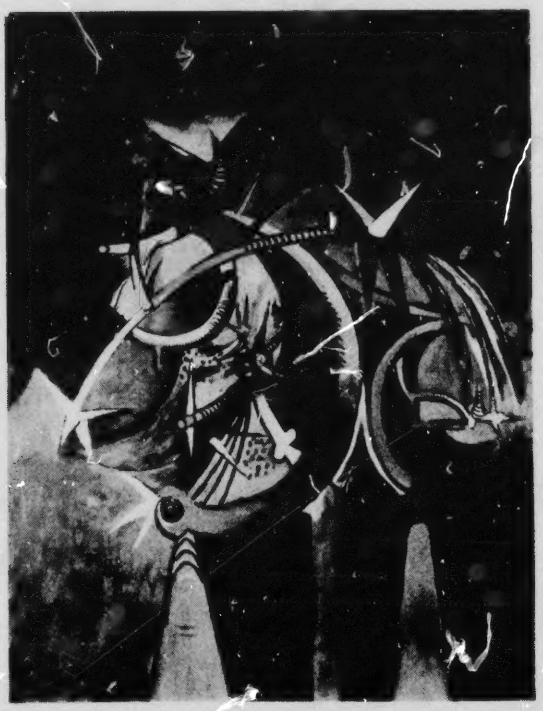
Picasso, *Acrobat on a Ball*, 1905. Oil on canvas, Pushkin Museum, Moscow. Photo courtesy of V.A.G.A., New York/P.A.D.E.M., Paris, 1984.



Honore Daumier, *A Clown*, 1927. Charcoal on water color, 14 3/8 x 10 inches. The Metropolitan Museum of Art, New York City, Rogers Fund.



Victor Vasarely, *Positon*, 1966. Oil on board, Galerie Denise Rene, Paris. Photo courtesy of Victor Vasarely.



Graham Sutherland, *Thorn Heads*, 1946. Oil on canvas, 48 x 36 inches. Collection, The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest.

Adrian's emphasis on technique is not continued with the Picasso. Here too Adrian first avoids the main figures. "This looks like a tornado (in the background), the way it's shaped like a mushroom." A direct question about technique is ignored. "They look like they are doing exercises or some kind of movement in dramatic arts."

To another question about Picasso's technique: "This was probably done in charcoal too. If it was paint you could still see the lines (brushstrokes) in it, even if he had tried not to have them there." He examines the detail of the man's leotard, noting its similarity to the girl's. He now says that parts of the work, at least, could have been painted.

He returns to the use of line in the Daumier, picking up the rhythm with his finger as he traces. "He has different shapes of line here: all lumpy here, squiggly here like a rope, others just go straight across." Adrian is uncertain why the artist has done the work in this way. A couple of first impressions confuse him. The figure standing on the chair prompts the question—"Is this an Indian?" The scene "looks like a cave," a recognition of the absence of background.

Comparing the acrobat in the Picasso with the clown on the chair in the Daumier shows Adrian's readiness to analyze movement. Gesturing with his own body, Adrian says the clown is "moving back like this, because the lines, his chest is curved, making it look like he is leaning back." When he tries it himself, he seems to realize that it is hard to move in that position. He contradicts himself (and the feeling of the work) by saying, "He looks like he is frozen in one spot." Adrian notes the absence of hands on the clown figure, saying, "Maybe he wanted to make a 'freak out' picture." Adrian shows no disrespect for the work in using the term. Next a digression to his Saturday morning art class. He gives a very detailed explanation of one of the Krannert Art Museum's oils to illustrate the use of shadow and reflection. "It was very real . . . it was real nice."

Adrian struggles a little with "mood." The Daumier is "not actually scary but it does not look so much of a pleasant mood." Perhaps he does pick up the nervous excitement but cannot articulate it. He reads the mood of the Picasso in terms of the moods of the characters. The man in the foreground is happy "because he's watching her. She is smiling." The background figures "look like they are enjoying themselves with the little dog and the horse eating the grass."

A question inviting Adrian to say how line, shape, and color might have been used to convey mood draws talk about how the artist has created the lightness of the girl's leotards, "by erasing the already applied paint." As with most of the students of this age interested in art, the inferential leap from technique to expression seems very difficult.

"What kind of a girl is this?" "She doesn't look like she's from America." "What is her occupation?" "She's a dancer." "What makes you think she is a dancer?" "She has this little thing on (a leotard) and it looks like she is warming up. This is her instructor." "Is there anything about her appearance that suggests she is a dancer?" "The way she is standing and the way her body is shaped, not shaped but the way it is smooth (tracing the line of the figure)." Adrian gestures grace in a turn sideways.

"What about this guy? Is he a dancer?" "Maybe he's a football player but he could be a dancer." "Why?" "He looks big and muscley." "How has the artist made him look so big?" "I'm not sure."

Adrian prefers the Picasso to the Daumier although "it could stand a few more people in the background." The Daumier "looks kind of sloppy like he rushed through it," whereas with the Picasso "it looks like he took his good time and did the lines real careful, and made it real, real enough." The latter comment suggests his preference is for realism rather than literalism, possibly to favor carefully executed work. Adrian thinks that someone who could do a "sketch" like Daumier has a "lot of talent" and could do works like the Picasso—but would "not make too much money" from sketches.

Adrian begins his response to *Positon* by explaining that it looks like steps, tracing these with his fingers. "How does it look like steps when it is flat?" He points to the surfaces that appear to progress and others that retreat, and describes them as a repeating pattern. Further probes suggest that "depth" and "optical illusion" are words not accessible to him in this situation at least. The interviewer has some doubt whether he even detects the optical illusion.

Adrian is more at home again as we begin to talk about making such a work. He recognizes the repetition of color, and that there are several different paths through the work. He is most impressed by the exactness of the boundaries between colors. He identifies harmonious colors and the use of complements in the work.

The role of color and shade in creating the three-dimensional effect eludes him for a while, but suddenly he gets it: "It is the dark ones that go back."

And then, *The Thorn Heads*. "Oh, Man! What is it? It looks like elephant tusks and maybe a flagpole here (indicating both)." "What makes them look like flagpoles?" "The circle at the top. And it starts off fat and gets skinny." "What is he trying to do by that?" "I don't know."

"What is he trying to make the whole thing look like?" "Outer space, wacky space ships or something. This here (indicating crescent) could be a moon. This could be a pterodactyl (top left of the figure) and this does look like a tusk. This could be some kind of weapon (spikes)." "What makes it look like a weapon?" "The spikes. It could be a power weapon and shoot lasers. Over here this looks like a shower of colors (the 'plume')." "How does it recemble a shower?" "The way it is curved. He stops them at different spots too, some are longer, some shorter."

"Is this a big 'thing'?" "It looks big. The poles make it look big and so does the size he made." "What about the background?" "Well, the color is different. To make it look like nighttime or that it is on a planet. And the moon is close and shining or the sun is shining against it. This could be a woodpecker."

"Have pattern or repetition been used?" "It wasn't slopped on. Everything is careful, like the straight lines." "Are all the lines straight?" "Some are straight and some are curved. At the ends they are pointed." "Does this give the work a particular mood?" "It doesn't give it any mood."

"Why has he outlined the shapes like that?" "I don't know, to make it different maybe." "Does the outlining help it to look like a weapon?" "Yes, a bow and arrow, it is curved like that and the ends are tied. This looks like it could dig in, with the point like that."

"Is it a peaceful work?" "No, it's rowdy." "How has the artist given you that sense?" "The way he hasn't put it all in one spot. Some is off to the side, some is down below."

As is apparent Adrian was an acute observer and literate critic (even though sometimes wrong and often incomplete). It would be simpler for us educators if we could say which of Adrian's sophistications were attributable to Columbia School, which to Washington School, which to Saturday School, and what must have come from out of school—but of course we cannot. And our inquiries would probably contribute more to good teaching if we emphasized simple causality less and quality of learning contexts more.[24] Here with Adrian we see what we can accomplish and many things still to be done.

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[24] Leslie D. McLean, "Judging the Quality of a School as a Place Where the Arts Might Thrive," in Robert E. Stake (ed.), *Evaluating the Arts in Education: A Responsive Approach*, Charles E. Merrill Co., now available only through University Microfilms, Ann Arbor, Michigan, 1975.

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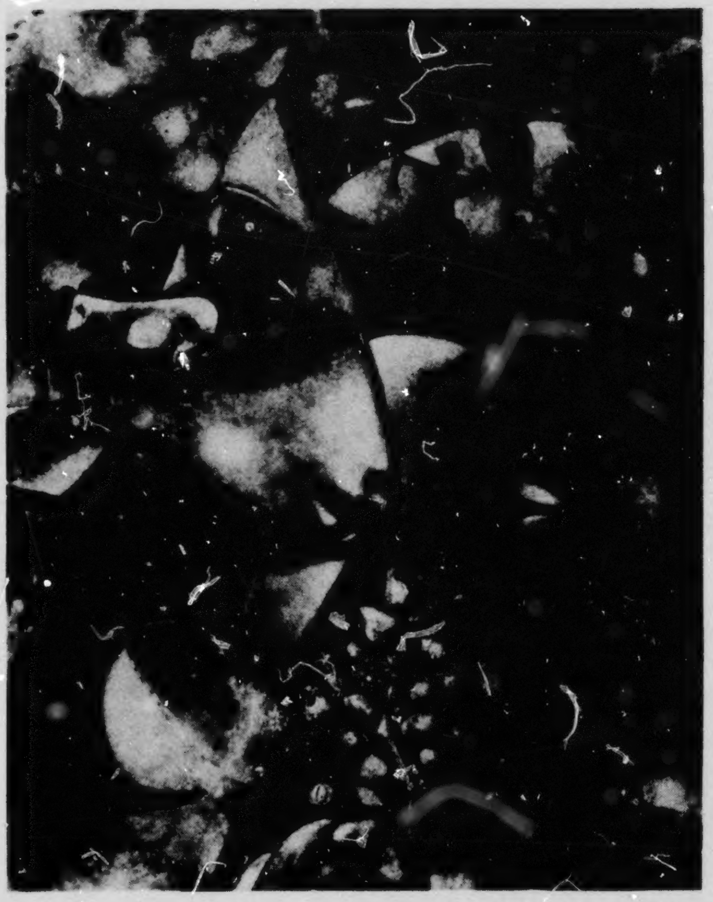

Marc Chagall, *I and the Village*, 1911. Oil on canvas, 6 feet 3 5/8 inches x 59 5/8 inches. Collection, The Museum of Modern Art, New York. Mrs. Simon Guggenheim fund.

Adrian wrote the following essay on *I and the Village*:[25]

> It looks like two people were having a conversation. They're thinking about what will happen in their future life. The man is a Christian perhaps. And the woman could be one too. They could be rich.
>
> I think it's real interesting, because it had a lot of color to it. And it shows the feeling of what the man could be thinking about. And with the tree it gives a special feeling.

Adrian brings us some of his Saturday morning art class products. He explains what he has been trying to do. In particular, he is very proud of the way he has drawn one of the suns. "I really made it shine." And he had.[26]

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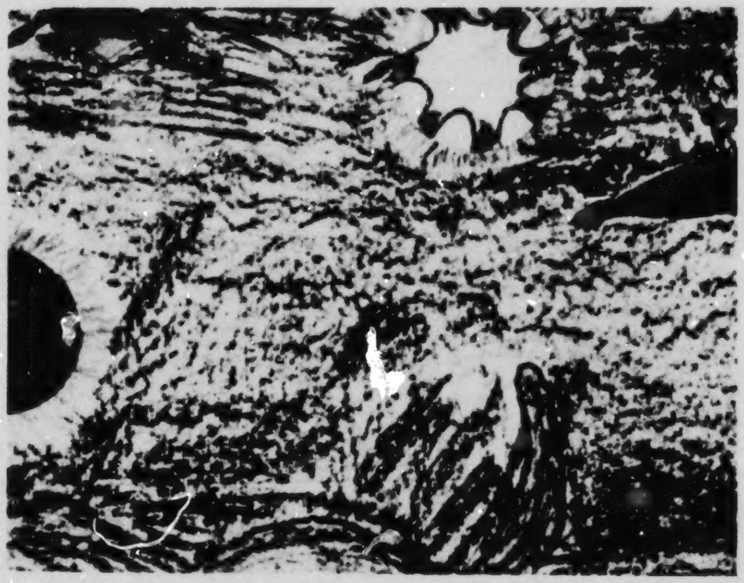
[25] We asked several classes at two Decatur schools to write such essays. Only with Project HEART teachers did we get highly analytic, nonjudgmental responses.

[26] After addressing the great differences between works of master artists and those of schoolchildren, Howard Gardner noted certain similarities: "the common pleasure, the compulsive satisfaction, the willingness to disregard what others are doing, the pursuit of one's own ideas to their graphic conclusion." (*Artful Scribbles*, Basic Books, New York, 1980, p. 268.)



"Outer space" and "dragons," both avid interests, are revealed in Adrian's oil pastel drawing. Photo by M. Munski.

With her parents and her sister Ann, a sophomore in high school, **Karen Walsh** lives in a new housing development just beyond the outskirts of town. The house has been paneled with rough-sawn timber; the interior has a warm brown glow.

The walls are decorated with antique carpenters' tools and old sepia family photographs. Karen's father is a vocational arts teacher in a local high school. He built the house himself. Mrs. Walsh has a continuing interest in oils and watercolors (having taken several courses), is a member of an art club, and does some photography, embroidery, and sewing. Karen's sister, Ann, is both interested and talented in the visual arts. Both parents are annoyed that they will have to seek private tuition to help Ann develop further because she has exhausted the offerings at the high schools she attends.

Karen is a friendly outgoing child who meets us at the door. She smiles a lot, brushes aside fair hair and is keen to talk about the works of art we have brought. We begin with the comparison of Picasso's *Acrobat on a Ball* and Daumier's *A Clown*. Straightaway Karen notices the rectangular form of the foreground figure in the Picasso: "It's interesting . . . it's round and still looks square."

Referring to an earlier general question about the kinds of things she looks for in examining a work she says that the Picasso appears balanced, making the connection between the squareness and bulk of the figure and its relation to balance, recognizing that it is offset by the several smaller figures on the other side of the work.

"It is hard to tell what it is" is her first remark about the Daumier, but she is unfazed and identifies the drummer. As with other children we have interviewed, the clown remains a puzzle for her. "I've never seen anything like that!" She is attracted and amused by the gesture drawing. She seems to know that interpretation can take time.

Returning to the Picasso she thinks the foreground figure is watching over the "dancer" (the girl on the ball, understandable given the grace of the figure). He seems as if he is "bossing the dancer around"; he looks big and strong . . . and stern, "because they show his muscles." The dancer is "trying to impress him."

In response to a question about the use of color in the Picasso, Karen says with uncertainty that it is "grey and the pinks stand out and make it strong." She may be referring again to the girl but her gesture is more general at this point. When asked about the mood of the Picasso she responded first in terms of the girl "being watched and having to do things she does not want to do." Her more complete understanding is shown only later in the discussion about the materials the artist has used. Then she is able to say the work is "gloomy." This leads to the observation that the light blue in the Daumier makes her feel free and that the Picasso's grey-blue and deep blue make her feel sad. She seems not pressed to reveal how these qualities are seen *in* the work, but she says, "the way the dark colors blend in here suggests a certain mood."

The "scribbles" in the Daumier suggest that the figures "are moving however they want, they seem like they're really free." Karen's hand gestures are perhaps more indicative of her understanding than are her words. She is able to describe correctly the texture of each work, but mistakes the water color of the Daumier for "tempera, maybe." Her uncertainty may relate to the tempera she has used in class, perhaps diluted. The charcoal lines are easily identified by her, and their function in the work is made clear. The use of line in the Picasso presents a problem for her. She can trace the flow with gestures but cannot describe the way line is used, perhaps because it relates so closely to form, which has already been competently handled.

Karen likes Vasarely's *Positon* and immediately talks about the striking diagonal swath of color contrasted to the dark periphery. She says:

> It's not real, it is imaginary. I've never seen boxes or cubes with colors like that. It shows a maze. They (the cubes) make it look like it goes in and out, showing depth. It changes too. Just by looking at it you can make it feel like this part is coming out (indicating) or that this part is going in.

Karen gestures and says that it is both the tone and color of the planes that make a cube "stand out."

"Could Karen do one of these herself?" "Probably not," she says laughing. "It looks hard."[27] "What if we were to tile the entire bathroom like this?" "It would be interesting. Every time you went to the bathroom something different would be popping out. It would be freaky!"

Karen goes on to point out the repetition of color, and color pairings through the work. She uses the term "pattern," and recognizes that perceptual fluctuations the work induces require time to understand, and that the pattern is somewhat irregular (and variable). She alludes to the likelihood that the artist worked through trial sketches before attempting the work. It is not her first experience with optical illusions in art. They have studied a similar work in class. She doubts it was by the same artist, "It was more real."

Karen enjoys *Thorn Heads*, "having no idea what it is. It could be an animal, not a real one, but these (indicating) are a bit like a head and eyes." "A snuggling animal?" "No, it is mean . . . and looks like it is hand-made for a fight."

"Is there anything about the artist's use of color, line, or shape that gives that kind of feeling?" "He has used lots of jagged lines, and points like these here and here (indicating), and red, black, and blue." "Is there anything associated with those hues?" "If they are light it would be happy; but if dark it is fierce." "What was the artist's thinking about the background?" "The dark blue makes these points stand out more and it seems more scary. If it were yellow or pink it would not be the same."

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[27] "Raising children's expectations of themselves" is seen to be the key to achieving these aims, which HEART associate Kay Hall regards as prior to longer term improvements in production quality. Hall regards three outcomes as important: visual perception, vocabulary, and diminished feeling of mystification in the presence of a work.

"Why would an artist paint something like this?" "Maybe he is creative (laughing)." "Is he?" "He uses lots of different patterns like here (gesturing to different movements and repetitions in the work). And he uses dots and uses strange forms. It is probably not meant to *be* something real. I would not know what it was. It is different."

"Is this a modern conception of weaponry?" "It could be modern with those spikes, but this looks like it is made of bone. See these markings? This (the 'plumage') looks like it is being thrown out." (Other children have compared it to a rocket exhaust.) "Does this remind you of an animal?" "Yes, it looks like an old crow here, and this looks like a bird sticking its tongue out."

"How much of this did you learn in school?" "I learned a lot about color, pattern, and things like balance and standing out." Karen qualifies this a little indicating that she knew about color and pattern before. Her art teachers have been Mr. Ecker (last year) and Mrs. Cutler, an elementary art specialist in Champaign. This year, she has Mrs. Olsen (whom she had last year also) and Mrs. Payne. The critique of art she learned almost exclusively from Michele Olsen. Karen regards "making and liking" art as equally important.

Karen wrote the following about *I and the Village*.

> This slide reminds me of a horse and a man remembering things they have done together. It seems like they are good friends because they are looking at each other and smiling. This slide has a repeating pattern with curved lines. It is used many times throughout the picture. It is balanced in the sense that there is an animal on one side and a human on the other side. There are more tiny things on the animal's side but the dark red on the other side balances it off. The slide seems to show a part of what life is all about because it shows some of the things that people are doing.
>
> It seems to set a mood. What I mean is, it can give me a happy feeling or a sad feeling. It can give me a happy feeling because I think about life and how important it is for this animal and person. It makes me sad because it's kind of a grayish color like something is wrong.

Earth tones emanate beneath the clear glaze of Karen's hand-built pot. Photo by M. Munski.

Amy Roberts attends Columbia School because she lived in its catchment area. It is "the computers and then the foreign languages" that her mother regards as the school's special features. "The arts program is not so important. In fact, I do not think much about it because I do not know much about it." Amy indicates that she has not had classes with Michele Olsen, Larry Ecker, or Sharon Cox. Her art classes at Dr. Howard Elementary School were taught by her classroom teacher and sometimes by Jody Payne, then one of three itinerant art specialists.

Mrs. Roberts is uneasy about our questions, perhaps feeling obliged to say more than she can. She indicates she has had no training in the arts, and visits galleries and art museums only occasionally, "for the children." She took them also to see *The Wiz* and one or two other musicals. She enjoys all kinds of music, but prefers religious and rock music. Her favorite performers are Gladys Knight and Johnny Mathis.

Mrs. Roberts says she likes to display Amy's art work, though none is in view in the apartment. "There is some on the walls in the other house," she says quietly with a hint of tears confirming tension shown since we arrived. A recent separation from her husband is the reason for newness of apartment furnishings and "motel art" on the walls. It is perhaps a refuge, not a home yet.[28]

Amy is dealing with the situation with no outward sign of concern. She chats happily about the reproductions *Acrobat on a Ball* and *A Clown*. When asked if she had a "checklist" of ideas about what to look for in works of art, Amy says "No." She identifies the figures and what they appear to be doing: "sitting down," "standing with arms up in the air."

Amy is unable to suggest why the works might have been done as they were and is uncertain about the media used beyond saying that the Daumier was done with chalk and the Picasso with paint. She says nothing about the feeling or mood. Both could be found in a museum "because they're nice art." Amy's preference is for the Picasso. When asked why she says, "I don't know, I just do."

Amy has seen something like Vasarely's *Positon* before at school but cannot remember the colors. "Are the colors (in this one) bright or dull?" "They're bright, the orange and the yellow." "Why would an artist do something like this; was he trying to convey a particular idea?" "No, I don't think so."

"Does it look flat?" "No" (laughing). "Why?" "Because the shapes of the squares look like they're set out." "How has the artist made it so it does not look flat?" "The shapes of the squares." "Anything else?" "The colors." "How has he done that?" "By arranging the colors in different places around the picture." "What happens when he does that?" "I don't know" (after a long pause).

Amy is aware of the optical illusion and the appearance that some "steps" are bigger than others, but has no explanation. Her knowledge of the use of color for contrast or complement seems very limited. She does not recognize the term "texture" and incorrectly guesses that the surface of the original work would be "rough."

"To me it (*The Thorn Heads*) looks like something you might fight with." "Why do you say that?" (No answer.) "What about these?" (indicating the starlike shapes). "Well, those look real sharp." "Has the artist done anything else to make things look sharp?" "The shape of these" (the stars).

Amy is unable to identify any other features to support her initial claim about the object being something to fight with.

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[28] Though our acuities may be just as limited elsewhere, we are especially aware here of our lack of understanding of Mrs. Roberts' plight, and perhaps of Amy's comprehensions.

She likes the work and suggests that it is something that might be found in Africa "because of the way it looks and the feathers." This response is to a question about whether the work is about something real or imaginary.

During the interview Amy appears to "catch on" a little about what the interviewer considers relevant. However, the absence of both conceptual and studio training is clear, particularly in responses to questions about how techniques have been used and the artist's purpose. The work she is keen to show us confirms this impression.

Qualities of folk art are evoked by Amy's papier-mâché figure or doll with a fabric shawl and babushka. Photo by M. Munski.

Amy's Essay on *I and the Village*:

> In this picture I see a lot of pretty colors. The colors are very colorful and bright. There are pinks, greens, yellows, whites, blues, reds, etc. I like this painting. I think it's really pretty, especially the colors.
>
> I think this picture is good because its colors are pretty and bright. I like pictures with bright colors rather than the pictures with the dull look. Color makes a picture look a lot better.

Michael and his father are seated casually on the couch. An iridescent Hundertwasser hangs over the fireplace. Exquisite framed watercolors are displayed above a Victorian couch. In the living room, Scandinavian furniture is illuminated by Tiffany lamps. Michael's father expresses a strong interest in arts education. He says he has provided his children with many opportunities to develop "strong arts appreciation" through travel, music lessons, performances at the ballet and theater. His own influence as a father-architect is mentioned by Michael's mother. His older sister, in high school, has taken art courses and regularly visits museums. Her dissatisfaction with other middle schools influenced Michael's choice to attend Columbia.

"The only reason Michael's at Uni High now," his father adds, "is that our fellow-voters didn't vote the money we needed this year to keep some of the more challenging teachers at Columbia."

Michael is invited to discuss art prints. He sits cross-legged on the rug. Michael recognizes *Acrobat on a Ball*. "Mrs. Olsen showed us that." He prefers "eye catching colors" in works of art and points out the subdued blue and rose color scheme of the Picasso and the general lack of vivid color in Daumier's *A Clown*.

Michael seems mystified by the subject matter of Daumier's work. He accurately identifies the use of crayon and watercolors, pointing out how the wash "just runs down." The use of the crayon on top of the watercolor seems "weird" to him. (At this level media tend to be taught individually, and the use of mixed media as in this sketch by Daumier is likely not to have been introduced.)

He notices several uses of balance. He discusses entire compositions, for instance, the use of a more imposing figure against the acrobat and people in the background. Michael also contrasts the nuances of balance of the two compositions despite a seemingly similar positioning in each of the left figures. "She looks like she's trying drastically to keep her balance," he says pointing to the slipping foot of the acrobat. "She knows she's falling and she's trying to flap her arms to get back up." He traces the contour to illustrate how "her side is just giving way."

Michael quickly notes how *Positon* changes and quips that it reminds him of a favorite video game. Although he immediately points out how the colors change from dark to light to darker again, following the diagonal of the composition, he does not relate this use of color to the phenomenon of the optical illusion.

Michael views *The Thorn Heads*. "This looks like an elephant in a weird shape, because it's grey," Michael begins, "and it looks like tusks and a trunk," as he indicates some curved forms. "It's as if the artist is making his *own* animal with different shapes of different things."

What catches Michael's eye is the sharpness of the spearlike shapes and repeated points. Michael considers the pointed cones and thin, curved tubes to be the main shapes. He seems aware of the character of *The Thorn Heads* by elaborating, "If this were on a playground I wouldn't want to play on it. It would be too sharp and dangerous." Dwelling on expressiveness, he explains: "If an artist is in a 'hyper' mood he or she might do a man jumping up and down or if in a sad mood, something sad and blue. Artists do it by how they feel. That's how they do most paintings." Michael resists the idea that an artist paints a work expressive of mood independently of his or her own mood.

Michael feels he learned the most about looking at art prints in Mrs. Olsen's aesthetic education class.[29]

Michael's essay on *I and the Village*:

> The picture has a lot of detail of different things and a lot of mixed up colors. It is sort of in a way obscene. The picture is well balanced on both sides because of the two big figures or heads. It seems to show what each animal is used for in little pictures on the rest of the paper. The man seems to be feeding the horse or animal with a special plant. The picture is divided into sections on the paper with different moods and drawings.
>
> It seems to be showing the relationship between man and animals which I think is nice. But some parts of the picture and some of the colors make no sense and cause the picture to be in a mood that is unknown. Plus the colors skip too drastically from bright to dark.

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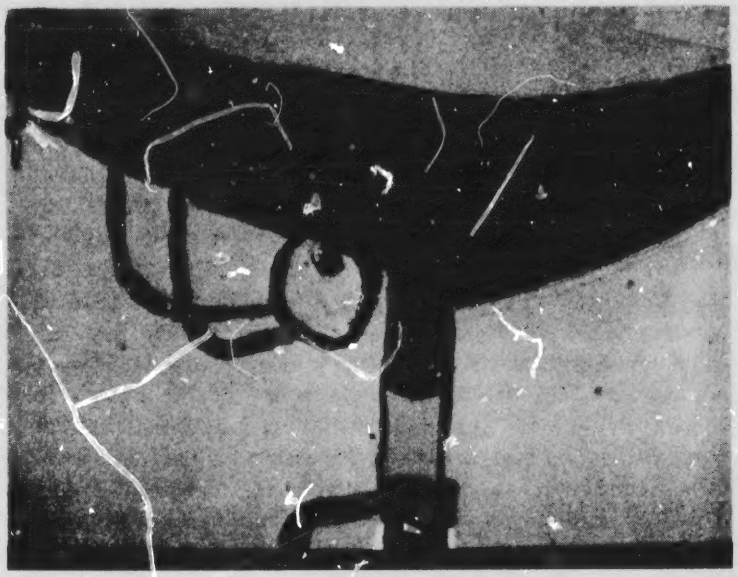
[29] Project HEART evaluation has in part relied upon a locally made *Aesthetic Concepts Inventory*. Its multiple choice items covering simultaneously shown works of art require recognition of the dimensions used in perceptual scanning. Its use has at least as important an instructive value as an evaluative one, and helps prepare youngsters for such questions as we asked.



Michael drew this oil pastel still life of a bicycle seat for an assignment in Larry Ecker's art class at Columbia. Photo by M. Munski.

Michael did not inquire about the titles of any of the works. Nor had the other youngsters. Project HEART teachers did not ignore titles but treated them as identifiers, not part of the artist's expressiveness.

SUMMARY

Every child of course is influenced by parents, siblings, friends, and community—so few of the foregoing responses can be attributed directly to school art instruction. Still it is difficult not to conclude that three of these youngsters have been strongly influenced by teachers following the ideas Harry Broudy has espoused.

Karen, Adrian, and Michael were able to examine previously unseen works of art and make cogent statements about their sensory, formal, technical, and even, on occasion, expressive properties. Noting the differences between these three and the fourth child is less than proof, but the differences in quality of out-of-school experience and educational opportunity is persuasive. For three children here, although a historical perspective was missing, the skills of criticism were prominent and the capacity for imaging was growing.

5. MAJOR ISSUES

The development of art instruction in Project HEART and Columbia School is marked by vigor and enthusiasm. It is something of a mutual admiration society, with easy entry for new members. Administrators speak of it with pride, teachers with a sense of entrepreneurship, and students mingle in order to have more contact with these teachers. Close by, it has the look of a successful innovation program.

But it remains a small undertaking in both Champaign and Decatur. The restoration and reconceptualization of program are well regarded, but they are not seen as something that "has to be done right away." Art education is kept alive to a large degree by forces outside the formal system. The School Boards are fixed on containing costs. The Districts of course do not control their income. Incomes are diminishing because public moneys are needed elsewhere, enrollments are diminishing—for a variety of other reasons. Widespread malaise lies just outside present enthusiasm. The smaller silver scene has a cloudy lining.

DIFFERENCES IN PURPOSE

As with any alliance, those working together for art education in Decatur and Champaign have separate purposes as well as a common purpose. They share a belief that more emphasis should be given to art and that there are many potential benefits. Most are strong backers of their district administrators. Most are child-oriented and general-education-oriented. All see in the arts an intellectual discipline, not primarily an opportunity for youngsters to express and enjoy.

But there are six recognizable thrusts, not incompatible, yet each voracious consumers of time and attention, and often not well served by time devoted to the others. In the minds of these teachers the purposes of art education are to develop a youngsters' (1) cultural knowledge base, (2) imaging and other critical thinking skills, (3) artistic expressiveness, (4) self-understanding, (5) membership in and support for the world of art, and (6) opportunities for enjoyment and change of pace.

These six purposes abide within almost every teacher's efforts, but it is common for one or two to be banners and the others mere threads. Time spent on one purpose may or may not further another. The teachers are aware of course that they do not completely agree but generally believe that to strive for greater agreement might put all the objectives (or at least theirs) at risk. Even though it is apparent that the teachers who get involved with Project HEART change their conceptualizations and priorities, there is essentially no apparent desire to fix districtwide priorities.

Although these teachers occasionally hear of Harry Broudy or see projections of his words, few regard themselves as *his* following. They are tuned in to teacher facilitators such as Nancy Roucher or Michele Olsen, and use materials and activity plans provided by them.

From workshops and experience, these teachers are aware that perceptual scanning is effectively taught with polar pairs. Seldom did we see any lessons (for teachers or learners) for image interpretation or development of aesthetic expression—partly because Broudy does not urge it.[30] These ultimate goals press little upon consciousness; the task for the moment is to develop a small array of *conceptual skills* and to attain the "cherishing" of the arts thus made possible.

These teachers are aware that Project HEART and Columbia School, and perhaps their Districts as a whole, have been identified by the Getty Trust and are being watched. A few of them have read bits about the interest the Getty people have in restoring or vitalizing art education all across the country. Almost none of them has given thought to the Getty call for curricular parity among art history, art criticism, and studio production. To them, this would be a fine-tuning adjustment. For the present the problem seems to be to get any return at all out of the system.

History is thought to be a special subject, rather than a point of view about all subjects, certainly not an essential component in all teaching. Yes, it may be useful, especially to stir interest, to tell a story that has historical reference; but an emphasis on history in teaching art (as well as other subjects) is infrequent. This is true even of most exemplary teachers.

When history does appear in the lesson it usually pertains to the history of a work or the life of the artist. Less often is one pointed to the history of the art—its periods, its schools, its fashions, its concepts, its paradigm shifts—or to relationships between art and social, scientific, or other histories. It would be unusual for a teacher to try to illustrate the problem of an artist—e.g., Monet—struggling to come up with a new medium or technique for an expressive quality he wanted. That very special interaction between critical judgment and personal expression is an essential relationship in education, one possibly best taught through art education. But it seems too complicated for trainers of teachers everywhere to figure out. Not surprisingly, it appears to remain beyond the scope of teaching in Champaign and Decatur. In the magnet schools the separation of aesthetic education from studio production has had the effect of protecting criticism from being overwhelmed by the vitality of production, but also of isolating them, one from the other.

A similar obscurity hides much of the interplay among history, criticism, and the production of art. Yet in certain classrooms, there are ways in which parity among the three is greatly improved. The teaching in these rooms reflects a developmental approach to artistic sensitivity, as well as to artistic production. Occasionally there is robust attention to local history (of these communities), almost contemporary history, which shows up especially in Gary Olsen's sessions on architecture, but is to be found elsewhere as well.

Criticism appears not in the guise of connoisseurship,[31] but more as analysis, or rather as preparation for analysis. Of course, not all criticism and critics are analytic, but identification of characteristics by the teacher or student is considered to be a first step in understanding and communication. Holistic or metaphoric criticism is encouraged to a lesser extent. What all the children in these classrooms become accustomed to is the description of an art object in terms of its properties. Thus a parity of criticism and studio production is moved along, but currently without an equivalent attention to history.

What a child likes is more or less treated as unimportant. Personal preference is of course encouraged in production, but not in criticism. Discriminations in merit and attractiveness are given little focus in classrooms where a degree of positive feeling is essential for learning and class control. A major issue remains to be faced when the question of "whose" standards—history's, the teacher's, the student's—comes to the fore. For the time being, perceptual scanning is taught as an objective affair, not subjective.

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[30] According to Broudy, the K-6 curriculum should sharpen both perception and manipulation in the major media. Knowledge about and appreciation of the arts should dominate in grades 7–12. The last three years of high school might concentrate on interpretation and criticism. ("A Common Curriculum in Aesthetics and Fine Arts," in Gary Fenstermacher and John Goodlad (eds.), *Individual Differences and the Common Curriculum*, National Society for the Study of Education, Eighty-second Yearbook, Part I, 1983, p. 240.)

[31] Elliot W. Eisner, *The Educational Imagination: On the Design and Evaluation of School Programs*, Macmillan Publishing Company, New York, 1979, ch. 11.

LONG TERM GOALS

Educators concerned about art education in Champaign and Decatur are not confused about how large is the task, or how small the opportunity. Developing a conceptual approach to art has barely begun in Champaign and is but a small step further along in Decatur. When these teachers hear about student recognition of expressive qualities in art and about enriching the images of all thinking, for all students, they are hearing about achievements far down the road. They have had their aims set high. They have been sobered by the District's inability to provide substantial impetus, disappointed by the unreadiness of most classroom teachers. But as most teachers do, they largely ignore the gap between real and ideal, and work when and where they can to move things along.

Rank and file teachers in both systems respect the place of the arts in general education but are not persuaded by (most have not heard of) Broudy's vision of general intellectual development through perceptual scanning and imaging. They see art as less essential and more postponable than most subject matters. Almost unanimously they support preparation of children through the development of study skills and operations, particularly math and reading. They define simple knowledge that all students can and should learn as hierarchically necessary for engagement of the higher mental processes.

By and large teachers believe that *tests* designed to indicate scholastic aptitude and to measure attained-competence *are* targeted on knowledge and skills that all children should command. Few are troubled that it might be a disservice to many to spend an enormous amount of time getting all learners "proficient." All too absent is the desire to be working through complex problems. Many denigrate situations in which for the moment most children will recognize only something about the problem faced and the concern given it. Only socialization and objectives manifested in test items are treated by most teachers as having high priority.

This emphasis on "basics" and testing, and the consequent diminishment of art education, are closely related to cutbacks in general funding for education. Realization of the magnitude of property taxes and other support for education coupled with dismay at youth unemployment and illiteracy caused many parents and other taxpayers to protest. They know that schools cannot remedy all social ills. They are wise to the fact that today's education is not the positive force it was expected to be. They suspect—and teachers agree—that not enough class time has been spent on the right things. The "right" things include spelling and math, but not art and values clarification.

Reduced enrollments and opposition to new taxes meant fewer funds for the schools, and specialists in music and art were among the first to go, treated almost as peripheral luxuries. The regular classroom teachers might of course include some teaching of art as relief from the daily grind. Art was seen as an important edge to life, but the center had to be worked on first. Columbia Magnet School and Centennial Laboratory School were examples of what someday might be done for all, but now is done primarily for children whose parents press to get them in. A certain elitism was noted, in spite of the obvious role of the arts in equity of educational opportunity.

THE CHANGE PROCESS

A more comprehensive art education program has been the aim of a few community champions over the years. Particularly in Decatur where the cultural overflow of the universities was less a factor, individuals and the Decatur Arts Council rallied support for individual experiences and for protection of the school program. The Centennial and Columbia principals opened the way for an unusual effort.[32] The one indispensable force in that effort has been Nancy Roucher, at the forefront, charismatic, politically adept, tenacious.

In both cities it appears that the community puts more effort into upgrading the school art program than the District itself does.[33] That partly points out the competition within the District for scarce resources, a competition less apparent in the community as a whole. In Decatur, in addition to the Arts Council, the Macon County Regional Office of Education, the Park District Recreation Department, and Junior Welfare provided sustained backing and leadership for art education. Individual parents have long been prominent and are still regularly volunteering to assist within the classroom or on special programs. In Champaign the Design Program in Washington School got started with assistance from College of Education personnel, and the connections between many Champaign schools and the University are easily discovered. Much community effort has gone to consciousness-raising. The long, hard work of staff development awaits a rearrangement of priorities or a huge expansion of outside funding.

At first it seems logical to wish that these efforts and funds could be drawn into the school operation for fair and coordinated distribution, but they would be substantially more vulnerable there. There are many achievements in "the basics" still unattained, for which priority remains.

Ironically, the dismantling of the elementary specialist art programs has permitted freer reconsideration of the goals of school art. And the creation of magnet schools has given the districts opportunity to do a few things magnificently, even if in small scale. Nationally the magnet schools today have social legitimacy. They are one of the few workable solutions in desegregation and equal opportunity schemes. Still, magnet schools have problems, too. More needs to be done to assess the costs elsewhere in the District. Two of the advantages of a newly created school are—as has happened in Centennial and Columbia—that teacher teams can be creatively assembled and that organized self-evaluation can be given a serious try.

The *evaluation* of art education in all Champaign and Decatur schools is brief and casual. Student production is given conventional review. In all "Project HEART classrooms," a bit of student assessment has been attempted with an instrument constructed by Nancy Roucher and Michele Olsen. The results are supportive of the teaching. But curriculum and pedagogy are almost never the subject of formal program evaluation, and seldom informal.[34] With the arts already low in priority, perhaps little else can be expected. Project HEART was built upon faith and philosophy, not on empirical research and evaluation. Organized curiosity about what is happening and what is truly of merit educationally is obstructed both by the despair of underfunding and the enthusiasm of reform.

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[32] Sometimes, as in Robert Donmoyer's case study, the principal is the prime mover. At Centennial and Columbia, principals Pat Tingle and Michael Cain played crucial support roles: enthusiastic, critical, "trouble-shooting," but more enablers than creators. Project HEART is very much a team creation, with teachers and administrators playing vital roles. (Donmoyer, "The Principal As Prime Mover," *Daedalus*, Summer 1983, pp. 81–94.)

[33] As Decatur Director of Research Inabell Kirby reminded us, school professional staff members, current and retired, are part of the community. Vigorous community initiatives do not necessarily indicate administrative negligence—in fact in Decatur it is "part of the plan."

[34] External review and teacher self-study can be organized around issues important nationally or locally. See Robert E. Stake (ed.), *Evaluating the Arts in Education*, Charles E. Merrill, Columbus, Ohio, 1975, now purchasable only in microfiche from University Microfilms, Ann Arbor, Michigan. A strong plea for inquiry-based professionalism was made recently by Hendrik D. Gideonse, *In Search of More Effective Service*, University of Cincinnati, 1983.

The present program is a small, sturdy nucleus in both cities. The school administration in Champaign in particular desires to use it as an in-service program for teachers newly faced with art teaching responsibilities. Project HEART has new state funding for an expanded outreach program, pledged now to offer service to many other districts in downstate Illinois. This is likely to diminish the service it can provide to Decatur and particularly to Centennial.

Some observers would say, "There is no program here." Uniform activities and scheduling are not to be found. But purposes and strategies are shared. The work of these "change agents" is oriented to helping teachers to change first, rather than trying directly to change the students in their classrooms. Rather than develop a stronger syllabus or template of lesson plans for the District as a whole, the stress is on teacher-made plans. The role of the service center and staff development specialist then is to suggest, supply, and sustain. When asked why the District did not play a more central role in curriculum development or press harder for uniformity, Director of Elementary Education Don Wachter indicated that teachers would teach best what they felt a *sense of ownership* for. Other aspects of this relationship also suggested an entrepreneurship rather than a corporate model.[35]

Many school innovation implementation models postulate a spread across teachers similar to the diffusion of rumors or disease—e.g., "Each one teach one." This regularly has not worked, and the change effort in Champaign and Decatur has not been so conceived. By and large two kinds of teachers get involved with curricular reform, those who identify with the movement and those who identify with the practice. Some teachers, especially those who were working in a similar pattern before, seize the opportunity to ally themselves with the reform project and serve as teacher trainers or demonstrators. Others become persuaded to use some or all of the new ideas, but do little to cajole or assist colleagues to do likewise. Of course, many teachers do neither.

Project HEART, recognizing all three groups, relying on *voluntarism*, slowly draws new people into the works. Each teacher, of course, has certain ideas as to what deserves to be taught and as to what he or she can teach—yet for art instruction most of them need extensive help with daily objectives, course scope and sequence, techniques, and materials. The advantages of a coordinated curriculum, even if only suggested rather than required of each teacher, are obvious but reluctantly forgone because of cost implications.

Many elementary teachers here take the initiative and are pleased to find good content and skill development in Project HEART applications of the Broudy philosophy. In their teaching we find movement toward parity of perception and expression. But even though impressive in this accomplishment, Project HEART makes only modest gains across these two districts. This is perhaps all that can reasonably be expected, but something much more grand is necessary if all of the children are to be given such opportunities for intellectual growth.

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[35] For more on this distinction, see Robert E. Stake, "Quality of Education and the Diminution of Local Control of Schools in the United States," U.S. House of Representatives Committee on Education and Labor, *Needs of Elementary and Secondary Education in the 1980's: A Compendium of Policy Papers*, Washington, D.C., 1980.

Part V

ANOTHER VIEW FROM THE BRIDGE
School Art Programs in Brooklyn District 15

Marjorie Wilson
Art Education Consultant

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1. INTRODUCTION

A conversation with the Director of Art for the New York City Public Schools reveals—here as elsewhere—a deep concern for the state of art education. The highly autonomous nature of the thirty-two districts that comprise the complex educational structure of New York City would seem to make a uniform, structured, sequential curriculum unrealistic. Yet such a curriculum, in which art history, art criticism, and studio activities each have status is what Marcia Friedmutter[1] would like to see in the city's public schools. It is her strong conviction that, if any of the community districts under her directorship approach the fulfillment of these desirable goals it is Brooklyn District 15.

With the advent of decentralization in 1970, New York City divided the centrally administered school board into 32 self-administered district school boards, the purpose being to "allow districts the flexibility and differentiation necessary to meet the varying needs of their students." The same publication of the New York City Board of Education states:

> At the same time, the decentralization law also continues the powers vested in the Office of the Chancellor to "promulgate minimum educational standards and curriculum requirements for all schools and programs throughout the city district."[2] It is hoped that *Minimum Teaching Essentials K-9* will provide every educator with the knowledge of what must be taught in content and basic skills for each grade level in all curriculum areas, thus offering every student an instructional program governed by the approved curriculum. Presenting such essentials is also a step toward creating the continuity of instruction desirable for a city with high pupil mobility.[3]

The expectation was that each city district should follow the prescribed approved curriculum consisting of content and basic skills for each grade level in all curriculum areas but that, because of the districts' newly assumed autonomy:

> Students in most classrooms will be taught more than is specified as a minimum. Supervisors will innovate, enrich, and extend curricula whenever possible.

Minimum educational standards within the city districts are more highly specified for such subject areas as reading and mathematics, for which individual districts and personnel—superintendents, principals, teachers—are held accountable. However, autonomy allows districts to include as much or as little art education beyond the minimum standards as they wish.

A preliminary study of the Brooklyn 15 site revealed:

The superintendent, Dr. Jerrold Glassman, was seen as a strong proponent of the arts. He not only has extensive knowledge of the arts himself, but he sees them as having a central educational role and has given the arts top priority in his district. He believes that poetry, writing, art, and music are the things that will shape the lives of students.

There was a pervasive immersion in, concern with, and commitment to culture in general and to the arts in particular—by classroom teachers as well as art teachers, principals, and assistant principals. They worked independently and collectively to involve students in arts programs and to assure their education in art. As one administrator said, "I want them to know there *is* a Picasso." It is this prevalent attitude, and the relentless quest for and pursuit of culture, that makes the arts at District 15 an exciting and a vital part of its programs. It was particularly exciting to see this involvement because of the ethnicity of the community. The population of one school in the district, for example, is more than 98 percent Hispanic, and the majority of the residents derive from perhaps three small neighboring towns in Puerto Rico. They live in Brooklyn as they did in Puerto Rico—in barrios. Brooklyn District 15 offered the opportunity to see the effect of immersion in the arts and in museums on culturally diverse groups of children and to hear those children discussing their expanding vision of the world as seen through the wonders of art.

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[1] Marcia Friedmutter is the Director of Art for the New York City Public Schools. Unless otherwise noted, all names used in this document are pseudonyms.

[2] New York State Education Law, Article 52, paragraph 2590-h.

[3] *Minimum Teaching Essentials*, New York City Board of Education, Office of Curriculum Development and Support, Division of Curriculum & Instruction, 1979, p. v.

The autonomy, coupled with the strong commitment to the arts, allowed individual principals and assistant principals to establish elementary school programs involving the arts far beyond the minimum requirements. In one school, for example, the principal and assistant principal had designated one teacher to be a full-time art appreciation teacher—in addition to the teacher who taught "studio" art. For every month of the school year, a painting was assigned to each classroom—Grades 2 through 6—to be a part of the ongoing general curriculum taught by the classroom teacher; and once a week the children carried this Painting of the Month to the art appreciation room, there to be studied, discussed, described, analyzed, and interpreted.

The arts coordinator had worked to assure that in each of the 25 schools in the district, there were teachers who taught art. In addition to art teachers at the two intermediate and three junior high schools, there was one teacher designated as art specialist in 19 of the 20 elementary schools; 18 schools in which there was also at least one teacher using the district's nonremedial version of "Learning to Read Through the Arts." In essence, these teachers became additional art staff; and there were selected classroom teachers in the elementary schools into whose programs the arts were fully integrated. In most schools a separate room or rooms was designated for the teaching of art.

The arts coordinator had conceived a program, based on curriculum guides of New York City and New York State, supplemented by a guide written by the arts coordinator herself, and a yearly thematic infusion, often involving use of the museums and cultural resources of Brooklyn and New York City. Themes such as "Art Through the Ages" and "The Treasures of New York" ensured the study of art and artists. In the latter case, each school adopted one of New York City's many museums and the students then set up a mini-museum in their own schools.

To support the arts coordinator's basic formulation and to ensure its application, an extensive in-service program was established, including in-class demonstrations, morning-long workshops with lunch hour evaluation sessions, bi-monthly meetings with teachers responsible for art programs, and regular after-school workshops. In addition to the demonstrations given by the arts coordinator herself, experts were frequently brought in to demonstrate quiltmaking, puppetmaking, or drawing or to speak on contemporary Brooklyn portrait artists, or fiber artists, how to look at a painting, and the use of the museum as a resource.

To supplement meager funding for art programs, sources of grants and funding were assiduously sought, and the cultural resources offered by the city were fully utilized.

Grants such as Project Muse, "a collective effort between teachers and administrators of [District 15] and instructors and consultants from the Brooklyn Museum," funded by the National Endowment for the Humanities, provided the opportunity to write an entire year's program incorporating museum study into the general classroom curriculum.

Some of the cultural resources involving students and teachers are such programs as The Lincoln Center Institute (ten representatives of the staffs of seven District 15 schools attended the summer institute), Eliot Feld Ballet, and Brooklyn Arts and Culture Association (the first two are primarily performance oriented, and the last includes children's art exhibits and scholarships for talented art students as well); and The Studio in a School, an artist-in-residence program.

An integration of art history into the art and general classrooms was made possible by the effective use of the cultural resources of Brooklyn and New York City. The utilization of art museums, in diversely distinct and separate ways, is an ongoing part of the art program.

In one elementary school all of the students make at least one trip to an art museum each year, with some classes making as many as six additional trips, often to museums.

One series of museum visits—coordinated with the yearly art theme—also illustrated the immersion of children in works of art, and the production of works based on the styles of artists. In the resulting set of four murals depicting Prospect Park (in Brooklyn), each mural was painted in a particular style of art—Cubism, Pointillism, Expressionism, and Surrealism—observed by students at the Museum of Modern Art.

Another school assures that students will be exposed to the arts in museums by training parents to serve as docents; in this way several small groups are able to visit the Brooklyn Museum and the Metropolitan Museum in lieu of a single, less wieldy group. The parents come into the classroom and, for a period a week for four or five weeks before the scheduled museum trip, they prepare students to look at and to talk about the works of art and try to stimulate the students' thinking about the decisions faced by the artist in the production of the work.

Museums Collaborative, a program offered to only one school in the district in the school year 1983–1984—but since expanded—trained teachers and administrators to integrate museum and cultural education into the curriculum, worked at curriculum development, offered workshops, conducted long-term projects with students using the resources of many of the city's cultural institutions including the Brooklyn Museum, Metropolitan Museum, Cooper-Hewitt Museum, Asia Society, and the Jewish Museum.

Some of the schools had developed their own art "museums" consisting of rooms that had been set aside for changing monthly exhibits of student artwork. There was also a complete Colonial Museum, ensconced in two rooms of one elementary school, complete with an extensive collection of art and artifacts worthy of a more distinguished home. This latter museum was available for visits from other schools, both in and out of the district.

A strong tradition of the presentation of student artwork to the community prevailed. In addition to the community contests and competitions, the yearly "Salute to Brooklyn's Creative Youth" exhibition produces works that are selected to hang in the Brooklyn Museum's community gallery, while the remaining pieces are hung in libraries, banks, and merchant's windows, such as the Brooklyn Gas Co. Some of the paintings of the Brooklyn Bridge this year found their way into the Fifth Avenue (N.Y.C.) windows of Fortunoff's. The culmination of the year's work on the theme takes place through individual building exhibitions and a major exhibition at the district office. Selected works from this yearly exhibit in May have also periodically been shown in the windows of Abraham & Straus—a major Brooklyn department store—the Brooklyn Museum, and Radio City Music Hall.

Possibly the most vital aspect of the program at Brooklyn District 15 was the high level of energy that was continuously recharged. The arts coordinator had devised a program that was yearly revitalized, renewed, and recreated, that dealt with and tied together all the diverse demands of an autonomous district, the city and state requirements including art history and art appreciation, various contests and competitions—optional and obligatory—the yearly theme, individual school, district, and citywide art shows and activities. At the same time the program continued to search out, select from, and append the extensive educational opportunities offered by the many and varied cultural resources of New York City.

With all of its diversity, Brooklyn District 15 is still greater than the sum of its parts. It has, at the district level, all of the necessary and sufficient pieces for a basic program. It is united by a spirit and a desire for art and culture that transcends its often less than aesthetic surroundings, and by the considerable efforts of the superintendent, arts coordinator, administrators, and individual teachers.[4]

Because Brooklyn District 15 is less a corporation than an amalgamation, I have deemed it best to present the pluralistic and often contradictory nature of Brooklyn's art education in the words of those who have forged and shaped it.

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[4] For more information about Brooklyn District 15's art program, contact Dr. Jerrold Glassman, Superintendent, School District 15, 360 Smith Street, Brooklyn, New York 11231.

2. THE SETTING

When you have forded the river, when you have crossed the mountain pass, you suddenly find before you the city of Moriana, its alabaster gates transparent in the sunlight, its coral columns supporting pediments encrusted with serpentine, its villas all glass like aquariums where the shadows of dancing girls with silvery scales swim beneath the medusa-shaped chandeliers. If this is not your first journey, you already know that cities like this have an obverse: you walk in a semicircle and you will come into view of Moriana's hidden face, an expanse of rusting sheet metal, sackcloth, planks bristling with spikes, pipes black with soot, piles of tins, blind walls with fading signs, frames of staved-in straw chairs, ropes good only for hanging oneself from a rotten beam.

From one part to the other, the city seems to continue, in perspective, multiplying its repertory of images; but instead it has no thickness, it consists only of a face and an obverse, like a sheet of paper, with a figure on either side, which can neither be separated nor look at each other.[5]

Italo Calvino

Notes: M. Wilson[6]

Coming from the securely middle-class suburb of [Whitehall] into the sometimes garbage-strewn streets of Brooklyn creates a kind of culture-shock, and when confronted with reticence and suspicion in place of openness and acceptance, with tales of one young boy being stabbed outside of one of the district's schools as he waited to enter, to start the school day, or of another who was shot and killed in the crossfire between two rival street gangs as he returned from a birthday party with his family, or finding oneself drawn to look beneath the wheels of the car for the cause of the children's curiosity and finding a dead rat there, or encountering signs outside of a school reading: "WARNING: AREA PATROLLED BY ARMED GUARDS," one begins to wonder what the study of art, of art history and criticism has to do with these people. Poverty, rats, drugs, garbage, prostitution, language barriers are the reality. Perhaps the idea of introducing art history and art criticism in the schools along with studio art is elitist. The same questions keep coming to mind. What *are* the realities of teaching in an urban setting such as this? of teaching art history and art criticism?

Jerrold Glassman, Superintendent[7]

It's a tough time; it's tough in terms of what these people are living through out there. With inadequate medical care, undue pressures on them, unemployment. Yeah, I'm talking about where the kid LEAVES at 8:40 in the morning.

Harvey Possner, Principal[8]

We do have students representing 32 nationalities. In fact I like to refer to this school as the "Little United Nations," cause it's a melting pot; and the community itself is a melting pot.

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[5] Excerpted from *Invisible Cities*, by Italo Calvino, copyright © by Guilio Einaudi Editore s.p.a.: translation copyright © 1974 by Harcourt Brace Jovanovich, Inc. Reprinted by permission of Harcourt Brace Jovanovich, Inc.

[6] These notes have been excerpted from fieldnotes made from December, 1982, to June, 1983.

[7] Jerrold Glassman is the Superintendent of Schools, District 15, Brooklyn, New York.

[8] Harvey Possner is the Principal of P.S. 154, District 15, Brooklyn, New York.

> And integration in our school or community has not been forced; it's just evolved naturally. I think we are rather a unique community.

Rosa Lopez, Principal

> When I have morning duty they are all talking about what happens—this one and this one dies and that one got killed and I know it's not what we would like them to talk about but that is the reality of their lives.
>
> You have complete command of English language; my kids don't. They are fluent in English; but no way do they have English language acquisition like you do. When kids go home here they watch the Spanish soap opera. I did the research myself. The whole neighborhood speaks Spanish, they go to the grocery store they speak Spanish, go to the drug store they speak Spanish, they go to the bank they speak Spanish. What the kids learn at school here, they don't practice it. There's no reinforcement of the English language skills at home.

Mata Scalzi, Principal

> All the gangs in the city of New York are right here. You name the gang, I'll tell you the gang members.

Harold Cartwright, Principal

> We have in this school about 50–51 percent white, 24 percent Hispanic—not all Puerto Rican—many from the Islands, from South America, 23 percent black children and about 2–3 percent Asian. But my white population is very diverse. I have at least 60 to 70 children who are Russian Jews—recent immigrants whose home language is Russian. I have a good percentage of Albanians, Yugoslavians, Gypsies, and then I have everything else—all mixed. It's beautiful. I wouldn't trade that percentage.

The principals in District 15 characterize their individual school neighborhoods as "a melting pot." The total number of Hispanic students in the district is 62 percent, but the range is so great that one school's population is 99 percent Hispanic, another is 85 percent, and yet another 24 percent. The black population seems to remain in the 20 percent range; the largest white population is 60 percent, the smallest 1 percent. This latter often consists of such diverse mixes as Russians, Albanians, and Yugoslavians; Germans, Lebanese, Israelis, and Iranians. Many of these students are non-English-speaking immigrants (ESL—English as a second language—is a staple in the curriculum); 24 of the 25 schools in the district meet the poverty guidelines for Chapter I—defined by one principal:

> Getting Title [Chapter] One status is [determined by] a very cut-and-dried statistical survey. They take all the children in the school and they check if they are on or entitled to a free lunch and that becomes a percentage—the number of children on free lunch to the total number of children in the school. And then they go into the entire attendance district of your school, which is your whole pattern of school and they do a study and they find out the percentage of children in that area who are on Aid to Dependent Children and those two percentages are averaged and if it falls below a certain cut-off—which also changes yearly—you don't get Title One status. And there are many, many demographic reasons for whether you get it or not—depending upon where you live.

Reading scores for the year 1980–1981 show that 51 percent of second-graders tested were reading at or above their grade level; 6 percent, two years below grade level. Only 35.6 percent of ninth-graders tested were reading at grade level or above, and 30.9 percent, two years below grade level.

Lon Gileski, Jr. High School Art Teacher

> These are basically city kids. They're urban New York kids who have, to a greater or lesser degree, street savvy. There are any number of behavior problems, nothing drastic but kids who can't sit still in their seats, who erupt into fights, reading difficulties or comprehension difficulties masked by acting up.
>
> My feeling after all these years is that these are junior high school kids who are basically street people. They deal with each other on that basis and although I try and curtail some of the more deviant or obvious verbalizations they still will continue to deal on that basis and you have to let some of that stuff slide. And you can talk about respect for others, not offending people, but you can't say "ladies present"; that doesn't work. The girls will say "I hear that goddam stuff all the time." They're at a point now where they're neither kids nor adults and they're going through hormonal changes and they're really firecrackers just waiting to be lit.

Jerrold Glassman, Superintendent

> This is a city and it is the confluence of ideas that makes the city and here's where they are going to see all of the various groups and sub-groups and all of the excitement of what does occur in a city as opposed to the homogeneous, suburban or rural ennui. There's nothing as exciting as the city. With all due respect to isolated inland cities, who is going to be the leader in the communication fields, in the media, who is going to be at the center of this when the industry emanates from the major cities? One of those kids at P.S. 131 may be involved in TV one day and will be able to speak from a street fair to the launching of a missile to a black market in orphan babies.

And, of course, there is the obverse: the vast cultural oasis that is New York City, that is a reality to which most teachers of art, as well as administrators, aspire for the children in their charge, its theater and dance and music and art. Indeed, the intellectual roots of the Brooklyn District 15 art program are firmly founded in culture and its pursuit and in New York City. In his essay "Here Is New York," E. B. White describes three New Yorks, the one of the native-born New Yorker, that of the commuter, and that of "the person who was born somewhere else and came to New York in quest of something," and then adds:

> Of these three trembling cities the greatest is the last—the city of final destination, the city that is a goal. It is this third city that accounts for New York's high-strung disposition, its poetical deportment, its dedication to the arts, and its incomparable achievements. Commuters give the city its vital restlessness, natives give it solidity and continuity, but the settlers give it passion.

Perhaps it is the passion imparted to the city by "the settlers"; certainly it is "its poetical deportment, its dedication to the arts, and its incomparable achievements" to which District 15 aspires, native, commuter, and settler alike.

Jerrold Glassman, Superintendent

> This is a city and we get these kids and we move them from their own little barrios. I want to give kids an appreciation of the arts in general, because what I teach them in elementary and junior high will stay with them throughout their lives. The appreciations that they

> develop now will be the appreciations that they will pass on to their kids and that will affect the way they keep their homes.
>
> I personally feel that education is more than technology; I want poetry, writing, art and music, dance fairs: every elementary school has a dance fair, it may have come over with the Pilgrims. The principals accept the dance fair because when they were in school, they danced and their parents told them that when they were in school, they danced. It's the same dances all over the city. Here every year there is an art fair, so they accept that. It's part of the district.

Harvey Possner, Principal

> My wife is very artistic. I've always liked the cultural arts. I like baseball better, and basketball better, but I was always interested in opera. In fact Dave Bellantonio[9] last year used to walk around singing opera in the classroom. And it reached the point where the kids wanted to write their own opera. And they did. We encourage six museum trips per year. I don't mandate it to the teachers. Some of them go on more than six. I don't think there are any who go on less than six. Every museum visit there is always a follow-up and you can see the follow-up not only in the three classrooms that you visited but in every one. And libraries and any cultural institution, at least one of my classes has been to. We reach out into the communities that are surrounding us. The Brooklyn Museum is not the only museum and I want to expose them to every one possible.

In order to understand the importance of community resources to the Brooklyn 15 story and the way in which these resources are utilized, one must first consider the community in which the district lies.

New York Post, May 24, 1883

> The height of Brooklyn's ambition—to be really a part of New York—was realized today, and the town across the bridge went wild with delight. A New Yorker going down Fulton Street, New York, could see by the crowds of people in holiday dress trooping over from Brooklyn that something extraordinary was going on over there.[10]

Although the span across the East River joined Brooklyn and New York City one hundred years ago, one senses that Brooklyn's ambition was not realized on that day in May 1383, but those aspirations—to be really a part of New York—continue to shape the psyche of the Brooklynite today. I have already indicated that there is a powerful and pervasive sense—from the superintendent and the arts coordinator to the individual principals and to every teacher with whom I spoke—of the span that both joins them and separates them from New York City, the cultural hub of the country, and consequently, of the cultural aura that surrounds and sometimes eludes them.

Jerrold Glassman, Superintendent

> Learning about museums was an interesting thing. It was the most interesting of all, because our kids live in a barrio. They stand on Sunset Park and see Manhattan and have never been there.

Teachers aspire to culture for themselves and for their students whom they try to expose to culture in all forms, not only the visual arts, but music and the performing arts. Because they grasp at every cultural straw, the special arts programs in the schools are many and diverse, all of which variously engage selected students and teachers. Some of these programs are described below.

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[9] David Bellatonio is an elementary classroom teacher at P.S. 154, District 15, Brooklyn, New York.

[10] *Salute to Brooklyn's Creative Youth*, BACA (Brooklyn Arts and Culture Association), 1983.

Lincoln Center Institute, connected with the Lincoln Center for the Performing Arts. This program involves teachers who attend a three week summer session of workshops, seminars, and performances. The number of teachers who may voluntarily participate is determined by the willingness of the individual principals to become involved in the program and by the number of slots allowed per school district. Aileen Golden,[11] the arts coordinator, has managed to have the numbers increased each year, and in the summer of 1983, ten teachers representing seven schools will attend the Institute. The cost to the teachers is principally time and commitment; or if they wish academic credit beyond the Masters degree, it is available through Teachers College, Columbia.

There are separate experiences for new participants and for those returning, so that a teacher may increase her (most appear to be women) knowledge of and expertise in dance, drama, visual arts, aesthetic education, and music. These experiences are then passed on; and techniques and terminology taught will be brought to their students. Also during the school year, the same performing artists who taught the summer workshops—dancers, musicians, actors—come to the schools to work with the children, and there are often visual manifestations of these encounters—e.g., maskmaking as a component of a drama experience. The purpose of these experiences is to produce not performers, but consumers of culture.

BACA, or Brooklyn Arts and Culture Association. The range and scope of the programs offered by this association is mind-boggling. The activity that most affects the arts program in the schools, however, is the yearly *Salute to Brooklyn's Creative Youth* exhibit, installed at the Brooklyn Museum. In 1983, the apt subject of the art exhibition was "One Hundred Years of the Brooklyn Bridge: Classroom Art, Kindergarten Through High School." Curators select the works that will hang in the community gallery of the Brooklyn museum from the artwork submitted by District 15 and all of the Brooklyn school districts and high schools; other District 15 pieces are hung in banks and libraries in the community. Still others are displayed in the windows of Brooklyn's largest department store; a few find their way into selected windows in New York City. BACA also identifies students who display particular talent and offers them scholarships and the opportunity to attend the art classes at the Brooklyn Museum, for example. Madeline Gaynor, the program's tireless director, espouses the philosophy that if children are to absorb and become consumers of the culture, then it will have to be offered to them, not at Lincoln Center or in New York City, but in their own community. Consequently, BACA's continuous schedule consists of workshops and cultural events for both adults and children, including "Sundays at the Brooklyn Museum," a series of concerts and poetry readings; an annual "Summer Celebration" with special children's programs composed of puppet theater, magicians, mime, and art workshops; jazz in the streets, etc.

Museums Collaborative. This is a fairly new program, but it is to the arts coordinator's credit that these programs all find their way into schools in Brooklyn District 15. Madeline Gaynor of BACA attributes the district's participation in programs such as these to Aileen Golden's ability to do research—to do her homework, to find out about programs that are available and then to pursue them, to refuse to "take no for an answer." When District 15 was not chosen to participate in the first year of Museums Collaborative's program it was certain to be one of the second year's participating districts. This program was offered to only one school in the district; the sizeable commitment on the part of the teachers in terms of time and program was matched by a financial commitment on the part of the district and the principal.

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[11] For nine years through the school year 1982–1983, Aileen Golden was the Cultural Arts Coordinator of District 15, Brooklyn, New York.

The following are features of the program: a) a training component—teachers and administrators are trained to develop skills to integrate museum and cultural education experiences into the curriculum; b) hands-on workshops for students and teachers; c) extended classroom opportunity—programs are conducted in the participating schools and take advantage of "the vast cultural resources of New York City"; d) special long-term projects—these might use the resources of several cultural institutions; and e) technical assistance—curriculum development, designing a mini-museum, individualized staff development. P.S. 230 this year used the resources of The Brooklyn Museum, Metropolitan Museum of Art, Cooper-Hewitt Museum, Asia Society, and Jewish Museum.

Brooklyn Museum. The schools of District 15 use the facilities of the Brooklyn Museum in several ways. Classroom teachers take their students to this nearby facility—it is perhaps a 15 minute bus ride—for the study of cultures probably as often as for the study of art, but many take their students not only to look and examine works of art, but to sketch as well. The wonderful Brooklyn Bridge exhibit, which included photography, painting, and sculpture relating to the bridge as well as original architectural drawings, facts, and artifacts of the building of that ambitious and magnificent structure, drew a good many of District 15's teachers with their classes. For the month of May 1983, the number of reported "one-shots" for the district was 6 out of a total of 21 for all twelve Brooklyn districts; 11 sessions for a series on the Brooklyn Bridge; and 10 one-shots not related to the Brooklyn Bridge. Both the superintendent and the arts coordinator report, however, that because of the difficulty in making appointments for museum visits and the necessary advance notice teachers find it more expedient to take students during lunch periods (so these numbers are not reported in the museum's records).

School Volunteer Program. As in the case of Museums Collaborative, this project is being used in only one school in the district. This program differs from any of the above as it involves classrooms but not teachers. It is a cooperative effort between the school and a group of parents who prepare students for a museum visit by showing slides of the works they will see in the museum. They come into the classroom for one 50 minute period a week for four or five weeks. They follow up the preparation with the museum visit, one adult to five children (this way they are counted as a family group; these visits are not reported in the museum's records), which includes discussion with the children about the works of art. The following is an excerpt from a letter to the teachers:

> They not only discuss specific works of art, but also try to stimulate the children's thinking as to some of the things an artist has to consider when creating a masterpiece—such as how to choose a material which best suits the building an architect wants to construct, how to apply paint to a canvas, or how to direct the eye of the viewer into a painting.

Miscellaneous programs. There are numerous other programs in one school or another, e.g., the Eliot Feld Ballet auditions children in the schools and then offers them scholarships to attend ballet school. "The Studio in a School" is in some ways like the artists-in-residence programs whereby an artist works with the children in the schools—in District 15 this allowed Aileen Golden to have the equivalent of an art teacher in a school that had none.

This list leads one to wonder whether the district's cultural quest adds to or subtracts from the effectiveness of the total art picture. The reasons for this diversity are clear enough; because the school district has little money for enrichment, it expends monies on these various programs rather than on an expensive single curriculum. Nor would a single package, however marvelous, jibe with the autonomous nature of the school system. Although there is no doubt that some of these programs are interesting, even exciting, are more than a few isolated students reaping the benefits of this shotgun approach to cultural education?

Harold Cartwright

> We'd be very interested in the Lincoln Center program if I could get it. I don't have a big enough staff and I couldn't get anybody to give the summer. Young audiences are fond of touring groups, musicians or dancers. They come in and perform in schools. And it's sponsored by the district, paid for to some extent by the board and some extent by the district, and they'll come in with a string quartet, a brass ensemble, opera in a suitcase, or a certain little act. We've been having at least two or three shows every year as long as they've been in the district.
>
> A gentleman enterprised himself into a very nice business. He called himself the Arts Connection. Now he hooked himself up with a number of different organizations, with the Alvin Ailey dancers and the Big Apple Circus. They must have gotten a very, very nice grant; they did it professionally. They wanted to know if we wanted to be involved with the Big Apple Circus and we said fine. They sent in professionals. They screened our second and third graders to be acrobats—all circus acts. They did a whole thing, but then they said that they would have to come to training and we had to train at 106th St. in Manhattan in the middle of a terrible neighborhood. I had to take these 12 children and put them on a bus to Manhattan and I told them I would do it and I honored it for the first year. Well we had trouble with buses and we had kids on the parkways for four hours to get an hour of instruction. And the instruction for acrobatics is slow. Then they wanted a commitment for two days a week and I wouldn't give it to them. They were very organized and very structured and there were a lot of people on the payroll—evaluators on evaluators—and it wasn't worth it. If they would send in the people and teach my children here, okay.

Madeline Gaynor, Executive Director BACA

> What people don't realize is that students know what's happening in their own neighborhood. They refuse to leave that place because another place will be more broken promises. That's why when they say "bring them here in buses," they've got blinders on. They're not seeing this sort of thing that's going on here, it's a day away from school; it's not the kids' museum; it's nothing to them. The Joffrey came and said they would do a performance in Bed-Sty. So what if the kids loved it? Could they afford to see it? What if they wanted to learn to dance; could they afford to learn? If you were to say that you could own this, it's yours, it belongs to you. It's the same thing with art. When the Van Gogh exhibit was here the teachers would come in with their classes. That to me was like the refurbishing of the soul and the teachers would be interested and the kids went through the Van Gogh and the teachers said "Oh yes we taught them and we brought them up on this and that and everything like that" and the kids went through with blinders. "Oh, yellows," and really it meant nothing. But after school, you would find kids coming on their own from our workshops in Brownsville, from our places who have shown in the museum and the community gallery cause this was their museum, cause they had hung there.
>
> This was the first community gallery in the country and District 15, because we were doing work with Aileen, those kids came and it meant something to them. And people think because you take these children to these things, that it means something, this is not the way it's done.

3. THE ART PROGRAM

THE FACE: AUTONOMY

Although it is strongly supported by the superintendent, promoted by the arts supervisor, and has the added impetus of a very strong, pervasive New York City sense of being, if not in, then on the periphery of, the cultural hub of the country, art education exists in a strange kind of limbo. One assistant principal stated that he would fight to retain art in the curriculum because he believes that "it's one of the things that makes us human"; a principal declared that if he couldn't have a "gem," he would not have any art teacher.

Harold Cartwright

> I don't have an art cluster [relief teacher] for art's sake. I have an art cluster because I think the arts are important, but I also have a "gem of a teacher" which is of utmost importance.

As with every facet of the program, the very fact of its existence appears to depend on autonomous individuals.

The source of this state of limbo lies in the autonomous organization not only of the entire school district, but of the New York City system as a whole. At one time New York's schools, of which Brooklyn is a part, were centrally administered, but in 1970 they were decentralized. Instead of one large central school board, there are 32, one for each district. These school boards are responsible for administering only elementary schools, intermediate schools, and junior high schools; the high schools are separately administered. Each autonomous school board hires a superintendent, who often—the case in District 15—reflects the philosophy of the board. From the very top to the bottom ranks of the New York City school system, there is agreement that decentralization and autonomy are eminently desirable.

Jerrold Glassman

> The chancellor of the City of New York went to the City Council, and he asked them for money for certain projects—in guidance, in prevention of deliquency—and Carol Bellamy [President of the City Council] said, "Give me the model that you are going to use." And he said, "There is no model. There are 32 districts; I can give you 32 models." She said, "We can't fund that"; and he said, "I'll give you a model, but it won't work." Now is that a weakness? I don't know; I think that that is a strength. And it's the city. Not only my 25 schools here; it's just the way this city works.

This story was offered to support Glassman's own philosophy in allowing autonomy to the 25 principals in the district.

> The principal is accountable for his results; he's accountable to me. The state mandates only physical education; I say "Marty, Lou, go do your thing."
>
> In this city, the group of people that travels on the F-train is completely different from the group that travels on a GG-train; and they're both right underneath us. And the trains look different and the graffiti is different; everything is different but they were made about the same time. I don't know why. Can you get 15 artists together and have them all work the same way? Can you expect 15 groups of school kids to work the same way?

> Say I mandated at a very elementary level. I mandated that every kid was going to do three flat watercolors a term, for example. I don't have enough paint and brushes in the schools. Am I going to mandate something that I can't get? But if the school decides that they want to do oil painting that's going to cost a hell of a lot more, they'll get the oil paints on their own. They'll badger manufacturers. If you get people together, they have ownership, they decide; they'll work hard and they'll feel good. You mandate something, you'll satisfy me briefly. Are there commonalities? Are there basic items that should be done by everyone? Sure. Capitalization, spelling, etc.; it will be achieved in a different manner, but it will be achieved.

Harvey Fossner

> Basically Aileen Golden has given me the encouragement that I needed. And that is if you believe in something, do it—which is what I carry through to my staff. I believe in you as an educator. Do it and let me know how it works out. Let me know the strengths and weaknesses of what you have done and let's work together—if you like what you have done—to eliminate the weaknesses.
>
> I called Jerry Glassman up. I said, "Jerry, I have an idea for a reading program." He said, "Harvey, do you like it?" I said, "Yes." He said, "Do it." I did it.

In some schools the autonomy stops with the principal; in others it is passed on to the staff. Perhaps the autonomy stops there, perhaps not.

Ira Bolterman, Teacher[12]

> The principal is responsible for a lot of the creativity that goes on here. He gives us the freedom that we need and at the same time he's giving us the direction that we need. It's really pleasant. And that direction and freedom we get from the administration filters down to the kids. It makes us creative and it makes them creative. The kids feel the same thing.

Lon Gilecki

> It's not the kind of situation where you can say: "Today we're going to sit down and discuss Picasso for an hour." They need active involvement. Although you can work with a syllabus. I find the city syllabus limiting in terms of timing. The kind of classroom I want to run is a tremendous amount of freedom and what at first may seem chaotic, but I find that the thing that works best is having a number of activities going on at once. Some kids simply don't draw as well as others. Some can handle one form better than others. Some prefer to do pencil, some prefer to do pen and ink, and they can start off in one particular area, they can interpret. So what I generally do is a presentation of what we're going to work with—a theme general enough so that we have any number of things that can be worked out, for example this salute to literature. Doing Shakespeare's "Romeo and Juliet" we had murals, we had drawings, we had costume design. That's two dimensional, then we had the actual building of figures; we had that huge stage set, we had small figures. And although somebody might have been comfortable doing one aspect, they were very quickly drawn into doing something else. One kid bounces off the other. There is time for planning and pulling your thoughts together, and what are you going to do, and where is it going to go, and what's your beginning idea. And then from that it starts to move on out and it goes from a small miniature that somebody is comfortable with to a huge mural. As Frankie said, "I don't want to do this small stuff, I want to do something really big. I want a big involvement." A lot is trusting the kids to know their own level and stepping in when they don't reach that level or if they exceed it. And you really have to be able to let go.

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[12] Ira Bolterman is an elementary classroom teacher at P.S. 154, District 15 in Brooklyn, New York.

Autonomy is assumed to be the ultimate good, equated with freedom, innovation, and creativity. These educators pride themselves on diversity rather than uniformity.

Jerrold Glassman

> We never do the same thing twice. We never have the same approach twice. What you saw out here was totally different from what we had out here three years ago. Not better, not worse, but different. We had a much more cluttered kind of exhibit with a lot more individual effort and less group effort. I'm not saying that one was better; it's just the way it worked out.

Of curriculum models, Glassman (tossing a pile of state guides in my direction) scoffs, "This is not the real world." Any kind of formal, prescribed instructional practice or curricular idea is viewed as undesirable. Glassman is describing a school he wishes me to see, giving it his highest praise, "It is the antithesis of P.S. 131; it's not sequential, it's not historical, it's not patriotic, it's creative." At another time he referred to the program at P.S. 131—which I will later commend—as "pedantic and structured."

THE OBVERSE: STRUCTURE

Autonomy and, conversely, accountability are handed down from superintendent to principal to teacher. In New York, the subject for which districts are held most accountable is reading, and reading scores are an understandable concern. Teachers are judged by them; principals are evaluated by them; superintendents' reputations rise and fall by them. They are published in the *New York Times* with the lowest scores on the bottom—for all the world to see.

In such a climate, one is led to wonder if the dream of the Director of Art for the New York City schools for "a common citywide curriculum, articulation among schools, between grades" might ever be realized.

Because of the strong belief that each of the 32 districts in New York City's decentralized school system should maintain its autonomy, and that each of the 25 schools in this particular school district, at least, should maintain its autonomy, we can almost discern 25 separate and discrete autonomous programs. However, it is possible to consider the unification efforts of the arts coordinator, Aileen Golden (and the way she works with all of the schools for the end-of-the-year district art show), as one program and as providing the structure—giving consistent support to the teachers, from workshops to a self-generated guide; contributing to in-service with whatever visiting artist or luminary she can enlist; and always encouraging and reinforcing.

The coherence and continuity that exists within the art program, whether it is across grades or schools, or between art and general education, is mainly that provided by the arts coordinator, by her newsletters, meetings with each principal and school art coordinator, promptings, reminders, workshops, in-servicing, and financial and moral support. It is through her efforts in identifying and enlisting the best teachers in each school to the cause of the arts that art has become as much a part of general classroom practice as it now is.

Director, Cultural Arts Unit, New York City Board of Education

> In District 15 Aileen Golden has made sure that every school has a teacher that is teaching art and music. That is not the case all over because the cluster teacher can teach science, and

remedial anything, library, physical education, and music and art. So in 50 percent of the cases there is no art in the school.

Jerrold Glassman

I have a teacher in every school that is responsible for art in some way.

Charles Taylor, Principal

There are periods when we don't have an art teacher in our school. In an elementary school, unfortunately, the school develops a program around the talents and the abilities and the interests of the personnel on board. Unfortunately there were periods where there was no art person. There were no teachers who had that talent or that proclivity. Consequently the program would naturally have to die. It's only because of Mrs. Golden that we now have a better art program.

But without the strong support of the superintendent, there might be no program at all.

Jerrold Glassman

Math and reading scores appear in the paper and I am judged on that. But I feel that if I teach writing I am going to get more in terms of reading. If I teach art and music, I am going to get more in terms of reading and interest. You can't teach reading in a mechanical fashion; you can teach reading by having kids read. I want those kids who are interested in sports to read about sports; I want those kids in whom I built an interest in art and music to read about art and music and in so doing my scores will go up. And we just got our scores since we last met—the improvement in District 15 was greater than the citywide improvement in reading though we are still below many districts. The improvement in math was greater than the citywide improvement in math. And I think part of it is due to a humanistic approach to education.

Sixty-two percent of this district is Hispanic. The way this city sets up its reporting of reading scores, if the kid is excused from the test because of language problems the score is automatically zero. Of all the districts with [illegible]0 percent or more Hispanic kids (there are eight in this city) we are number one. But when the public sees that District 15 is down there and people run for the school board and they want to get rid of the superintendent, I have to have enough faith in the humanistic approach to say: "Well, this is what I stand for, if you want to fire me 'cause my scores don't come up, then you'll fire me, but as long as I'm here this is where I want to be in my education."

Of the half of the schools that you have seen in District 15, *you* make that assessment. That if the principals understand that in this district they have to be involved in an art program they may resent the work, they may wish that we stopped it to a degree, but they understand that it *is* District 15. If you want to be a principal in the district, you'll get some great benefits, but one of the things that you are going to have to do is to get involved in the arts.

THE STRUCTURE OF THE ART PROGRAM

Aileen Golden's Curriculum

This "curriculum" developed as the coordinator attempted to deal with all of the exigencies of an autonomous system. It is implemented by the coordinator through a reorientation each year, meetings with each school principal, school arts coordinator, usually an assistant principal, and with individual teachers, in a thorough and systematic search for classroom teachers teaching the arts who would be positively disposed to working with Aileen Golden throughout the year. She might work through the principal to enlist classroom teachers, as in the 1982–1983 school year when she was instrumental in bringing the "Learning to Read Through the Arts" program to 18 of the 25 schools. With this program Golden was able to offer funds as an incentive to the schools to participate. She was not only able to fund another art program—District 15's nonremedial version of the "Learning to Read Through the Arts" program—to offer supplies to schools that could otherwise ill afford to offer art to the children, but she was able to add at least 18 teachers to the ranks of those with whom she worked (and it was these teachers who supplied the majority of the work for the district show).

Aileen Golden

> The program [Learning to Read Through the Arts] is excellent and Bernadette O'Brien is fantastic. I brought the program in for several reasons. I wanted it all because I wanted the Salute to Literature and I knew everybody would be involved. The other thing is that we were offering $700 to each school. It was a way of getting art supply money, it was a way of getting manuals so I didn't have to start writing again this year. They were already introduced and written by capable teachers and it was a way of getting teacher training if someone wanted it.

The Cluster

The teacher who has the responsibility for teaching art in the New York City elementary schools is generally not a trained specialist. According to a United Federation of Teachers (UFT) contract, a teacher must be given two preparation periods a week—in Chapter I schools, five preps are designated; the teacher who covers the classes during these periods is called a "cluster."

Director of Art, N.Y.C. Public Schools

> The cluster teacher actually gives these other teachers free periods—the whole thing was a UFT contract situation. The people who are teaching art in the elementary school by and large have no training. Real art trained people may be scattered throughout but it's minimal.

It is the individual principal's choice whether that person will be a science, library, physical education, music or art cluster, so it is to the credit of the efforts of the arts coordinator and the strong support of the superintendent that in 24 of the 25 schools in the district, one of the cluster teachers is an art cluster.

Aileen Golden

> People taking the cluster position—which is a word that I no longer use because it signifies that you cover people—are used as cover teachers, there's no question about it, but to raise the status of their positions, I have said that they are art specialists and are responsible for many different activities. . . . I have also said they are coordinators, meaning they are not only involved with their own classes, they're involved with other teachers in other classes and they coordinate a program for a school.
>
> In most cases none of the art coordinators are really art trained. Some of them have had some art courses.

Rosa Lopez

> It's a cluster program, it's not really an art program.

Jerrold Glassman

> Only the junior high school has art teachers. There are no art teachers in the elementary schools [although] I have a teacher in every school that is responsible for art in some way. In 131 there's an art appreciation teacher. She's being paid to give a teacher a free period. The principal can have her teach art or family living, sex, hygiene—anything he wants. If I were to mandate art, art history let's say, can you imagine the miserable level of instruction we would get from people [who] have no previous experience in art? Never took an art history course? And now, I'm telling them, "You are going to teach art history."

Aileen Golden

> When I first came in, there weren't very many art clusters. So I really went from class to class, those who asked me to come in obviously were interested and so I learned who they were. And I learned some of the strengths and where I could, I made recommendations of teachers to be made art clusters. The principal very often goes along with my recommendation. I think I am very creditable in that way. If I say that someone is going to work out, they are going to use that person.

Aileen not only works with the principals to assure that there is an art cluster in each of 24 schools—in the 25th art is taught on a regular basis by a parent volunteer—she also carefully guards the hard-won positions, and, like a game of chess, maneuvers teachers from one position to another where needed, finding places for teachers who will work better in one situation than another.

Aileen Golden

> I have pressed the principals on programming and scheduling so that they're not just "covering" the positions.
>
> One art coordinator went on maternity, and when she came back she took a kindergarten, but to make sure the art was there in the afternoon she took the art program, because I asked her not to give it up. Because I felt if she gave it up she'd never be able to come back. In the afternoon she was given art, in the morning she was given kindergarten. . . .
>
> At this point I took another person from left field. Over the summer two of the junior high schools were moving their teachers. I then called everybody and I got this teacher. I interviewed her and I took her resume and recommended her. Then I asked her, "Do you know anybody?" and she recommended another teacher. And I pulled him into the other position because I did not want the position to fold. . . .
>
> Now, one teacher got sick in the middle of the year; I picked up someone who is a special education person that I had worked with, an artist who helps children after school and gets paid for that. So I brought her in and the children were able to continue. So you see that we will lose one and try to pick up someone else. We don't lose positions. . . .
>
> I picked up Judy Oates[13] who is a math teacher. But Judy had artistic talent. When I went around I used to give demonstrations in the classes and then they used to finish the lesson themselves. I did a poster lesson for her and she did a wonderful job.

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[13] Judy Oates was then an elementary classroom teacher at P.S. 154, District 15 in Brooklyn, New York.

Judy Oates, Teacher

> When I was in P.S. 38, Aileen Golden was the art teacher at first, then there was another teacher who became pregnant and left. Aileen asked me to take over as the art teacher in the school and she became the curriculum person at the district office for art and music. I took it; I was a little wary because I really never taught it full scale. I only taught it as a classroom teacher.

Aileen Golden

> They had a program, "Studio in the Schools." I took it out of one school, because they were relying on that, and I put it into another. I purposely took it out. . . . They had had several teachers; each one was an artist more than a teacher. One of the teachers whom I had picked up and who originally was with the Studio in the Schools program, I didn't want back. So I changed the program to another school. I got her into another school as an art teacher because she was losing that job and I wanted her to be part of the district. She worked with me over the summer. She is now a teacher in an intermediate school. Now that she works as a teacher her artwork is much different than when she worked as an artist—a different calibre of art, different kinds of materials—she was much freer, letting the children just do and express. All the work was just that way. Now there's training skills.

Programming

In addition to the district arts coordinator, one administrator, usually an assistant principal (AP), is assigned to be the school arts coordinator. There is a cluster in all but one of the elementary schools and a trained art teacher or teachers in the two intermediate and three junior high schools. The decision regarding which children will have art, as opposed to systems where every child has an art experience at least once a week, is up to the principal or AP doing the scheduling at the elementary school. The reasons for the inclusion or exclusion of art in a particular class schedule can range from the disposition of a "problem" class (art was considered to be the least demanding alternative) to the necessity for a stable of "talented" students to participate in contests and art shows. With this arbitrary scheduling, a child could conceivably pass through the elementary school without ever having had an "art" class.

At the junior high school, the determination of students who would or would not take an art class is made by a combination of academic track and the state mandates for subjects necessary for promotion to the high school. Students are grouped in all schools in classes designated, e.g., 7-1, 7-2, 7-3 according to academic standing—determined by math and reading scores. The higher second numbers indicate lower ability, except at P.S. 131, where the numbers are reversed to avoid stigma. Although each junior high school certainly makes its own autonomous arrangements outside of the state mandates of periods for health education, science, social studies, mathematics, language arts, and music, and each principal supports art to a lesser or greater degree, the general structure would have certain similarities (for example, every school claimed a "talent" program).

Steven Maar, J.H.S. Assistant Principal

> We have in this school a talent art program. A class can take two periods of general art in addition to four to six periods of talent art; that's in addition to their program. There's a parallel program in music and drama and TV production. Now the students in the talent art program, let's say in the seventh grade, meet an additional four periods a week. Now the eighth and ninth grades meet an additional six periods a week, so in some classes they are

getting a total of eight classes of art a week. That exceeds—for some students—social studies. It becomes a major subject.

The following is an example of the programming of one junior high school:

1. The 1, 3, and 5 classes take "talent" (a parallel program given five times a week—1/3 take band; 1/3 take chorus; and 1/3 take theater arts).
2. The 7-2 and the 8-2 classes take art talent.
3. Art talent classes have art four or five times a week (the next year it was slated to expand to five).
4. Classes other than 1, 2, 3, and 5 may have art two or three times a week.
5. Each of the two art teachers teaches five classes, or an approximate total of 300 students, a small portion of the total school population; there are 300 students in the seventh grade alone.

This particular assistant principal described the position of the cluster at the junior high as "teachers working as a resource person with other teachers."

Steven Maar

> We have always had two to three art teachers in this building; even when the budget cuts became very bad in 1975 and 1976, we maintained our art program. Historically, we have always doubled up our art instruction. In programming a junior high school, art, physical education, music are programmed first; they go on the board as double periods. Those programming periods never change, the reason being that we want to give the class enough time to get into an art room, get their materials out, have instruction, do some physical artwork, have enough time to clean up. A single period of instruction would only be between 40 and 44 minutes, so getting in, working, surely is reduced.

All of the junior high and many of the elementary schools that I saw had separate art rooms for each art person. I saw only one school (described as the "lowest" in the district—certainly the lowest economically) in which the cluster traveled from classroom to classroom. Supplies were more plentiful in schools that had received the $700 for the Learning to Read program, but funds are otherwise allotted according to the priorities of the principal in every instance. But "more plentiful" does not approach plentiful by any means, and funds in any guise are sought as assiduously as is culture.

Harold Cartwright

> A lot of people are losing Title One status . . . and it means a lot of money; it doesn't only mean five preps—it means para-professionals in all Title One programs, reading labs, math labs—everything.

Organization and Orchestration

Aileen Golden's very careful organization and orchestration of people and programs seems to reflect her sense of what is right and "proper," as much as her professional concerns for the program.

John Jones, Cultural Arts Unit, New York City Board of Education

> There are two aspects to Aileen Golden's "strengths," a component of leadership and a component of the human spirit. She's a unique spirit who strives toward excellence. Aileen is not a trained art person. And she's not an art person who's striving so much to promote the arts in education.

Aileen Golden's leadership is more that of a conductor than a director; in other words, for things to conform to her exacting standards, whether it is the choice of student artwork, matting, labelling, or its display, she will take on the gargantuan task herself rather than leave it to others. Of all the student work that I saw—including one massive wall of a local bank and several walls of a library—the one display that she did *not* select, mat, label, and hang was the display commemorating the hundredth birthday of the Brooklyn Bridge at the Brooklyn Museum.

Director of Art, N.Y.C. Public Schools

> Aileen has everything documented, she has everything organized. She's doing a fantastic job. She is the kind of person that can make it all happen. She is, in my opinion, a very capable administrator.

Madeline Gaynor, Brooklyn Arts and Culture Association [BACA]

> Aileen will try anything new. The woman does research; many of them don't. She is not a typical person who has been burnt out. Aileen does research and she looks and she finds out now, "What is the museum doing? What is Botanic Gardens doing? What is BAM doing? What is Madeline doing that I can tie it in?" Very few people will do that. Aileen has an immense imagination and then she has the tenacity and the determination to follow through. And she will work harder than anybody else, she will type the proposal, she will talk to the person, and she will set it up and she will do it. She had the poets and writers, then. She had her festival. She believes also—which is very important—in the result. Children have to see a result of what they do. She is the only supervisor who will bring the children to see the work. She will hit the community gallery on a day that the museum is closed; she will bring all the children, plus the teachers, plus the principals and the parents and the district superintendent down to the community gallery. It's so beautiful. She absolutely goes right from the beginning to the end. So many of our educators do it cause it's something they have to and when it's over with, it's over with, but she has a follow-through. It inspires the parents and the teachers cause they get the credit.
>
> Glassman has known what he's had there. So he lets her have her own way pretty much; anything that she wants. And she doesn't take no for an answer. When she wants something, she drives us crazy here. She wants it done right and she believes in discipline. Her teachers have to work, the students have to work. It becomes part of the curriculum, which is very important.

Bonnie Baker, Teacher

> She's been very helpful in getting us supplies, and actually bringing the art programs into the schools. I think that the reason why art is so popular in this district is really through her efforts. She has really worked at it. And people know that she is a worker and wants the best for the children. She works like ten people all day long. I think one of her real strong points is that she can put groups of people together and all of a sudden have a wonderful end result to a project. People look forward to it. They are all enthusiastic; I think that's purely due to her and her enthusiasm. She can see something here and tie it in with something there and develop a whole program from it. I think it is because she works 24 hours a day.

Lon Gileski

I think Aileen and I are touchstones for each other. We feed each other and we feed off each other. There is the same kind of sense of excitement in having things happen and seeing them evolve. We bounce off each other ideas, how things can go, where they can go, what you can do. She has really been responsible for a tremendous amount of the excitement that's been generated.

Mata Scalzi

In helping with the training of the teachers, she has been invaluable. She is the expert: she knows art. I could look at the curriculum bulletin, but I really wouldn't know how to train a teacher with those particular skills. She not only knows how to do it, she's willing to do it.

Aileen Golden

Demonstrations are something I do. My strongest points were the classroom demonstrations and the workshops. I didn't let the teachers sit and watch; they had to work with me.

I frankly think that the workshops, the conferences, all of those are very important for the growth of the teacher. People never stop growing. You cannot let people do their own thing in their own way. The guidelines are important. And to build that quality into a program, there has got to be some kind of overseeing and suggestions. It has to be suggested, it cannot be a demand.

I use the city and state guides. I find they are extremely helpful; I wrote my own book based on what is practical and the materials that you have and a kind of sequential learning that people should have. Not just product, but process. And you are building skills and knowledge. I was physically an art cluster at one point. I wheeled a tray and I set up a whole paint system in 25 minutes. I was like a little machine that came in the room, but I wanted the children to have the opportunity to paint. So the lessons that came out of it were lessons that worked in that situation. A lot of the teachers picked the lessons out and found them very helpful. Something immediately to hang on to. I did that in 1968. If I were to rewrite it it would be quite different.

Judy Oates

Aileen was a terrific teacher. She came in and gave demonstration lessons, which were absolutely superb; I remember everything that she taught me, and it came out great. She was really my teacher and after I learned the basic things from her, I was able to extend myself and find new ways of doing things. I follow her plan because it is like the bible to me. I find that there are times that something leads me somewhere else. But I always start with what she has given me.

Aileen Golden

I see each teacher several times a year—personally, at least three times. That's quite hard to do but in most cases I do manage, and in most cases they are so anxious 'cause they are planning things that they have to know about so it is easy to set the appointment up. I have meetings with their staff. We bring in other teachers. In all schools I do not work with only one person. A person's a coordinator in different periods of time. The principal's always there.

Bonnie Baker

> Aileen works with us on a very close basis and she always has. Usually at the end of the year all the art teachers discuss the next year's program. What we will do for the Art Fair, different suggestions that we would like to follow. And she brings many people into the district to show things and to encourage them. I find that very helpful; she is innovative and when you see what other people are doing from other districts I find that all of a sudden you say, "That's a great idea," and you'll do it your own way. Sometimes when you have been teaching and you have been doing it a while, it's good to see something else. It gives you enthusiasm; kind of like a little bit of energy to try something that you haven't done before.

Aileen Golden

> The assistant principal himself was an art person. And I've asked him to give workshops to teachers and he's very good. One thing I do is that everyone I meet I somehow utilize at some time. I've really built a network starting right here that moves out. I went to a science meeting the other day and at that meeting I must have gotten about six telephone numbers that I will use at some point [for in-service training of teachers].

In spite of her careful organization, coordination, and orchestration, however, instruction is frequently superficial, perhaps cursory, at the elementary level, because "clusters" are primarily teachers without any art education, led by an arts coordinator—no matter how able, efficient, and dedicated—who herself has little formal art background.

There are also exciting things being done by cluster teachers. I was impressed with the art lesson in a school where not only were funding and supplies obviously low, but I had been told that this was the "lowest" school in the district—certainly the one closest to the river and the "el"—with a Hispanic population of somewhere close to 99 percent. This is the one teacher who "travels" from room to room. Her lesson was well-planned, got the kids excited, and involved more art "content" than others that appeared to be designed simply to keep kids busy.

There was also the teacher who was given the title of Art Appreciation teacher, in whose classes students learned about art and artists and styles of art.

CONTESTS AND COMPETITION

At the junior high schools, where there are trained art teachers, for some a comprehensive art education still appears to be less than possible because of the constant imposition of the necessity to participate in endless contests and art shows.

If the much sought-after special programs intrude upon and prevent a comprehensive art program and take such a large amount of energy, so too do the continual demands of contests, competitions, and art shows. And the benefits that accrue are to the district—Aileen says it gives them sponsorship, ready money—to the schools, to a small number of kids, and perhaps even to the art program, because the students who are chosen to take art are often selected for their "artistic ability." Contests are a way of life, a very real and stable component of the district philosophy—not only art, but poetry and writing to a lesser extent—but surely no art teacher can hope to conduct a carefully devised and designed program under these conditions. Two art teachers at a junior high school believed that the program is too much geared to contests and displays and shows.

Mata Scalzi

We plan next year to have two art complexes, one will be an eighth grade, one will be ninth. They will be programmed in four or five periods a week of art. And they will be the art center for the school. They will take part in all the activities, in the various contests that we enter within the district and the community as well as contests that come from the central board.

Steven Maar

As a supervisor what my social studies, or mathematics or science teachers, French or Spanish teachers do never gets out of this building, but my art program enhances the image of this building. So for a public relations purpose, cultural arts are essential.

Lon Gileski

The students also need a lot of self-worth reinforcement, short term goals with payoff, ego reinforcement, artistic reinforcement. This is a place where they can achieve. Some may never achieve academically. We go for things in which the kids are either going to get a certificate or the work is going to be on exhibit or they stand a chance in competing in something—some kind of recognition.

Mata Scalzi

These teachers have to program their time. Remember that we enter many contests. Sunset Park contest; Be Kind to Animals; What would I do if I were Commissioner for a day? I believe in them. We have the material that we gave to the Lever House; that's somewhere too, and the stuff for the cats and dogs! The assistant principal and I try to enter all the contests that come up. I feel that students are putting into action what they are learning in the classroom. It isn't because we want to win, but I feel that it is a purposeful piece of art. It isn't just "draw a cat." There's a reason for making it and it's very creative. And very often we do win. You need a purpose in everything you do or it doesn't have a value. I believe in competition.

Steven Maar

There's a tradition. A first-year teacher walks in. Every contest that comes across my desk goes to her with a little note, please enter, please enter. She better have the confidence and the desire to do these things and she does them.

We don't want to consider it a contest or a competition. Art is on many levels. One—in the teaching of art you're dealing with the history of art, the development of art, art as a world around us, art as a living experience, as a practicum, whatever. The second level of art instruction of course is the production. The kids have a hands-on experience. They should be able to get through the theory and now produce. The third level of art is the exhibition. Where students work should be observed by not only in-house people, but the outside world, and there should be that recognition or reward. "Beautiful job, Johnny." "Beautiful job, Mary." We don't enter a contest or an exhibition for the reward, per se, although we love it when we do get our first prizes or whatever. It's our method of saying to a student: "art is exhibited, art is to be seen, art is a living experience." So our students produce for that part of the art program. It's essential. We're not concerned about the public relations that an organization is getting; we're concerned about how our student artwork is being observed. When we go to the Brooklyn Museum to see our artwork, they do a magnificent job. Each student's work is beautifully exhibited, with a tag, item, whatever. That's the point and product of art instruction.

Harold Cartwright

> But we can get 50 contests, which is outrageous, so we don't enter all the contests. Everybody has jumped on the contest bandwagon. First of all, I try not to go to cultural or ethnic competitions because they've all picked up on it. And in this city every other week can be a culture week. The new thing is that everyone has a poetry contest, an art contest, an essay contest. You could run a curriculum with that. I try to do them where the prizes are nice, enough value, some are regulars. I think the fire department contest deserves to be entered. We give some loyalty to the state. Others from the Midwest give very nice prizes. We're still waiting for the prize that one of our little girls won from Q-Tips. They could be like $1000. And the local bank has a very small one. That was a good contest. Send us your one entry and it's automatically a winner of a $50 bond.

Lon Gileski

> The contests can seriously get out of hand, I mean you're absolutely inundated with one contest after another. And I select the contests that we get into on the basis of either the long haul or what they have shown that they will do. Some will provide material for the school, others, for example, MacDonald's last year, had a contest "I love New York in spring." We had one piece of work from one student that appeared in Albany and then appeared in the local MacDonald's as a tray liner. So one of our kids received national recognition. Automobile safety poster contest; things are used in the city and fire prevention—again that was done here. And the kids don't feel that it's any kind of cutthroat thing. They're involved in doing it. They like to have their works seen and if they're not winners or competitors whose work is sent in then it's set up here as a show.

THE DISTRICT ART SHOW

Aileen Golden manages to keep everything in control—all of the energy—the organization of teachers and principals, the quest for special programs, the contests and displays. Every year for eight years she has been able to leash that energy and to bring off a District Art Show, with a common theme for all 25 schools. Not only does the theme unify, but it also allows Aileen to introduce art history and the study of museums. The themes to date:

- 1983, Art and Literature
- 1982, Art Through the Ages
- 1981, Unique Cities of the Americas
- 1980, A People's Heritage
- 1979, Treasures of New York—Mini-Museums
- 1978, Our Brooklyn
- 1977, The World We Live In
- 1976, Bicentennial "Salute to America"

At the offices of District 15, the site of the spectacular culminating art show, a colorful banner hangs over the doorway announcing the District Art Show and the entire building seems to brighten at the prospect of children and music and art.

Aileen Golden

> This is our quality exhibit where we're taking the best from the schools and sharing them with the community and other schools.

> The first year we called it the Festival of the Arts. I had no idea about thematic approaches at that time, just that everyone was going to share artistically what they had been doing. I found the talented teachers in the school and I gave them the workshop and asked them to go back and coordinate and get people involved and then I started that intern project. The interns then became my liaison to the district and to the school because they were such outstanding teachers. They felt recognized; they felt they were special in the school and they were our leadership. They shared "hands-on" activities; and they shared what they were doing. They then brought it back to the faculty conferences.
>
> The Festival of the Arts was our first districtwide event. The idea came as a result of doing it in my own school with about 40 teachers. So I thought how easy, I have 25 now. So I simply was going to take the district office over and make it into a museum. I did not really tell anybody other than "We're going to have an arts exhibit." And again it was going to be on this scale. As I started to do it everybody in the office was upset. This was a business office, they'd never had this happen before, their walls were very sterile and the only artwork was at the entrance. In that room when there was a banner opposite someone said, "You're not going to leave that up very long? It's too colorful." I started to put up paintings, and the superintendent said, "But just put one thing up from every school." I said, "That's ridiculous. The children come here, they want to see their work. If they see their work, the parents see their work. And then the teachers are happy, the parents are happy." "It doesn't work that way," he told me. I said, "Well I'm doing it. There's got to be a lot of work because when people come in they want to recognize many people, not just one." At that point they didn't realize I was going to have [musical] performances where there were going to be horns and drums. I don't know what they thought I was talking about because they had okayed it, but when it actually came about the building was in an uproar. The people came here and they raved about it, and they looked for it again the next year. And the next year they said, "Put the nails in; watch this; watch that." So I said Friday go around with me and whatever you don't like I'll change. The third year people started to look forward to it and they still criticized. They went around saying, "This one isn't right" or "Fix this." Now nobody says anything except, "When is it going to happen?" It took. Since then there has been a lot of cooperation. Working with 25 principals, they are not all starting at the same point as you or I. Nine years later, it is incredible, I feel I could call any one of them and ask anything and they would respond.

The year following was 1976, the year of the Bicentennial, and all of the district art efforts were concentrated on Colonial America. Because of the success of a focused show, the idea of a theme that would tie together all of the activities leading to the now annual art show seemed naturally to evolve. Unfortunately the theme doesn't always lead to the study of art history and museums, but when it does, as with Project Muse—the theme that year (1979) was "The Treasures of New York"—the results are quite extraordinary.

Jerrold Glassman

> Project Muse was a grant, but it was very interesting. I took the deadest school in this district, intellectually, the most apathetic principal and kids. For the first time that year they were really involved in that Brooklyn Museum. And they were going there and they were coming back and working on their own exhibits, doing masks the way the museum had masks, and that archaeology exhibit, they liked. And when it was over, there was some carryover into the school.

Aileen Golden

> Project Muse started a movement to the museums, because now these teachers were used to that and what we were training them to do was to be a little more literate when it came to museum visitations. They felt more capable and confident in bringing a class because they now had a fuller understanding of what museums show and of their environment. So many museums now give the teacher material: pre-kits that help the teacher prepare, and there should be preps occurring in the classroom.

Project MUSE (Museum Understanding Serves Education) was a grant written by Aileen Golden in conjunction with the Brooklyn Museum education staff; the curriculum was written by both the museum staff and a group of teachers from each of three schools. The introduction to the project reads:

> Through an interdisciplinary approach, humanities areas including history, linguistics, archaeology, and art history and criticism were explored by the Brooklyn Museum and school personnel in three of the elementary schools in District 15. Nine classes from each school participated in a ten week module. Each module consisted of four class visits by the Brooklyn Museum staff member and three museum visits per class. Teacher-training workshops, class demonstrations, and faculty conferences were activities designed to familiarize and train teachers and students in the value of utilizing museum collections with class curriculum. Ultimately, humanities materials have been developed and prepared jointly by the Brooklyn Museum staff and District 15 elementary school teachers. An outgrowth of Project Muse was the involvement of all the schools in District 15 to select or "adopt" a different New York City cultural institution for their artistic studies in humanities/art projects. Each school developed its own mini-museum for children, staff, and parents to view.[14]

The culmination of this project was the year-end exhibition at District 15's central office, with the added distinction that many of the museums represented claimed much of the artwork, either for a brief showing or as part of their permanent collections.

It is important to view the various events and enterprises engaged in by the district in terms of ritual. The culminating District Art Show may be the best example. Victor Turner says:

> Ritual is a mechanism that periodically converts the obligatory into the desirable. In the action situation of ritual, with its social excitement and directly physiological stimuli, such as music, singing, dancing, the ritual symbol effects an interchange of qualities between its poles of meaning. Norms and values, become saturated with emotion, while the gross and basic emotions become ennobled through contact with social values.[15]

The District Art Show, then, serves two purposes: it unifies the art activities of all schools in the district toward a single end, and it converts what might otherwise be seen as obligatory to what is seen as desirable.

Aileen Golden

> They [principals] always come here at the culmination and there is a meeting here. Part of it, of course, is for them to see what has happened. It's very important, because when they face their own exhibit, they see the comparision of what is happening in their school with someone else's. One principal in perticuler started with no art at all and was not interested in art and she did not let me in the school. In fact the first exhibit I had she wasn't even going to give anything to the exhibit! When she saw the other schools putting up the work she cleared the whole wall and we had three tables.
>
> Of course the parents are invited. This is how you pull everyone in to the arts festival. Invariably the parents are very pleased about it. And we want to pull in the parents as much as possible. I have spoken at parent meetings; I have given workshops, co-anchored meetings with them. It was always set in the third week in May because that is when the community school board meeting convenes. That's when the parents come in, so that we are sure we are going to get one group of people [every] year and then I have a visitation schedule and I serve refreshments to pull them in. I send out letters to every community group: the library, all the contacts I have made with bank managers, Con Edison, everyone in District 15, the nonpublic-school people that we deal with.

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[14] *Art Reach into Humanities: A Teacher's Guide to School/Museum Activities*, Community School District 15, July 1979, p. 11.

[15] V. Turner, *The Forest of Symbols*, Cornell University Press, Ithaca and London, 1970, p. 30.

It's a lot of publicity. Same way with the science fair. I've invited the world. What it does is it gives you a sponsorship; not only by the community, it gives us things like the park, which was sponsored by Con Edison only because they had seen what we had done before. So the more you reach out, the more you get in return; the more interest and involvement you generate.

Jerrold Glassman

No principal would refuse to participate in that show, because they understand that it is expected. Not one principal has had his school absent in the past few years. But look who's in it: we have the school board meet in there. During the course of the week and a half that the show is up we have 2000 people in here, I make sure to have many of the meetings that are held within the district take place here. It's a window; the local paper writes it up—it's a part of District 15. Another district makes a big deal out of consumer education or career education; that's just what this district does. Every elementary school has a dance fair, it may have come over with the Pilgrims. The principals accept the dance fair because when they were in school, they danced and their parents told them that when they were in school, they danced. Here every year there is an Art Fair, so they accept that. It started with my predecessor, when Aileen Golden came on. I was here as deputy superintendent in charge of curriculum. I was as much involved in planning for the original one as was the superintendent.

Harold Cartwright

As far as the district show goes, it's become a little too competitive. Maybe some good work comes out of it but I don't know how much or how much is teacher-motivated work. Like my big Paul Bunyan. My teacher designed it, he structured it, and the kids put on the papier-mâché, mix the paste, cut the paper, they'll paint with his instruction. But it's not like an original piece from the fifth grade. Some of the people who tend to be a little bit lazy get a little impetus.

Jerrold Glassman

From my point of view, it's powerful because whatever variety in this district of language, economic, social, and all the rest, the kids are working on similar projects, and when they come down here there is some kind of sharing and recognition and the school on 7th Ave is as different from the school in Redhook as is the school in Myrtle Beach from California. Geographically they are in the same city but there is a tremendous difference. And yet when these kids come down here they're sitting outside and one school is entertaining the other and they walk around looking at the exhibits. There is a tremendous feeling of communality. Its an amazing thing—communication. And kids from one school are communicating with kids from another school through art. Now they're used to communicating through language and song but not through art. That exhibit of the Globe Theatre looked at by junior high kids from the so-called gifted magnet, a tremendous amount of discussion was engendered by that. Kids are not that used to looking seriously at other kids' work. It's not only an individual expression but it's an expression for a certain purpose.

Mata Scalzi

I find that the District Show is a good thing. However, I feel the children are deprived. If my children didn't go play with the band, none of my children would have seen that show. I feel that it is much ado about nothing. It's very, very good public relations; the school board goes, the parents do see it, and the parents' association sees it. Those people would probably see these things anyhow. Classes come to put on the music program. Each performing group

> brings two other classes with them. We had one performing group—about 45 kids in the band—and two classes to watch plus two classes from another school. But my children could have watched my music here; they didn't have to go down there to watch it. And if the art show were here they could have seen it here. There they got an exposure where they saw all of it, but only the three classes, which is only 100 kids out of a 1000. I think that it is much ado about nothing, maybe I'm wrong.

Planning

In January Aileen Golden sent a notice to every school to prepare for individual school arts fairs. In this way teachers and principals—through whom the notices were always channelled—were alerted to begin to plan for the District Art Show. The teachers were asked to show the best work from their classes in their school shows with an eye to selecting, for the larger exhibition, the best of the best.

Aileen Golden

> I introduce the programs at the principals' conference. I give them information and then I follow that up with individual visits. For one fair I invited the principals for lunch—they are more receptive then. It's important to have them so involved that they have to see the culmination. I follow that up with visits to the classroom and the teachers. I meet with the teacher first, then I give a demonstration lesson. I go to the grade conference, to the faculty conference. The more you are in the school, the more movement, the more personal contact you have, the more effective you are. The rapport you set up with the principal is extremely important. Because when you call for whatever reason, you want that cooperation, so you have to give cooperation. I have been very fortunate that way. It's the project that makes it happen because those are the visual experiences. We don't want to teach by projects, or products alone, but they serve a purpose. It's the process that is the most important. But how do you share that? How do you show what you are doing? By display, exhibition. So that serves a very good purpose—recognition of the teacher as well as the student.
>
> I send a list of schools and chosen topics for the district show to each principal in a December newsletter. If a school has not chosen a topic I leave it out, and it's very conspicuous, so by that time the principal says, "My God, my school isn't in here," and they call a meeting of the teachers and they must come up with a topic.

In addition to individual school exhibits and the district exhibition, in June each of the areas in the district hosts a different festival in which artwork is displayed in the store windows.

> In June in Sunset Park all the windows have artwork by the children. Usually it's put up on a Tuesday and the Thursday or Friday we have the music festival; and the children who won or whose work is outstanding are then called and they get a reward in front of everyone. The tickets are given out to every student to see their work put up, but the community again sees their students and their schools. We have about 40 seats for guests. Community leaders do show up so we get most of the community leaders to come here: from the public school principals to pastors to bank managers. I worked with bank managers very closely; we asked them for support for many of our projects.

Setting Up the Show

Aileen Golden

> Every class puts their name and the teacher's name on their work; that's very important because it makes the teacher feel responsible for the work if their name is up there. The work is going to be produced better, be of better quality, have more quantity—be put up nicer.

> **When I go to a class I always have several ideas and I say, "Oh, did you see this?" One of the ideas I was bringing out last time because of the theme Art and Literature was the booklet. Because of my own experience I bring new ideas, say that you're doing this and you could do it better this way, or you can do it differently, or here's another approach.**

Carrie Dane, formerly artist/teacher at District 15

> **I find some of the level of the work not as good. A lot of it is pushed, a lot of it is like Bloomingdale's and I don't like that. I don't like kids working like that and there is a lot that has to do with show, and not that much content. Although the content, the theme is there. I think Aileen has very good intentions and good effort and she gets people to do things and that's important, but the shows reflects a little too much of her. By the third show that we had in the school—a lot of glitter and gold—it was a little bit too much. Also it was kind of King Tut, you know, the show and all the things.**

Aileen stays in the building while teachers from all participating schools put up their displays for the District Art Show. She supervises the operation, makes suggestions: "Use clear polyurethane paint; use red paper on the entire wall"—even types name cards to replace a not-quite aesthetic sign—"Cover the table with green"; "This school used a tablecloth and it adds a nice texture"; or [to another teacher] "I suggested that this teacher use a color and look how it makes the face look—brings out the color, etc." A teacher who is having problems receives her immediate attention—when encouragement on the phone fails to reassure. She runs directly to the school—granted it is next door—but she is always available. She does not go to lunch.

By 8:45, Aileen has already been to a school to see the art show. She answers phone calls. At 9:15 teachers arrive, ready to hang their exhibits. Aileen continues to answer phone calls—some on music performances for the show, some on art teacher availability for hanging exhibits, calls for piano tuner. Returns to the exhibition area: "There's some silver paper upstairs. I think it will add something to it." "Have you something to cover the table?" She tries to place another school's exhibit; helps to carry tables; directs placement; takes paper off the walls. She tells how another teacher had solved the problem of bits and pieces on the table by buying cloths. Meanwhile the business of putting up the exhibit stops while teachers run out to buy paper, etc. to comply with her suggestions.

She always has a sense of what is right. Lon and I had one idea of what looked best; Aileen had another. Lon did not argue. I have been told that Aileen is frequently looked to as an authority figure, even by some that really know more than she.

At least two teachers feel that the district show in particular—along with other shows, contests, and competitions—is an intrusion. Neither thinks that a common theme is either necessary or desirable. They would prefer to see the culminating show a true showcase for the year's work instead of something that is forced upon them from outside and little relates to their own curricula. They see as useless and not related to "art," perhaps unprofessional, removed from their own sense of "art show" all of the things that Aileen values—without, I'm sure, knowing that it is she—all of the "touches," the shiny paper, the gloss, the "show." They also voiced dissatisfaction with the fact—something I keep hearing again and again—that so few of the kids whose work is part of the show ever get a chance to see their work hung; and so few of their peers ever see it. The intimation is that it is strictly P.R.—for the administration, etc.

Harold Cartwright

We have a lot of community support. How can you walk into that district office after seeing an art festival like that and talk against the arts? I mean it's gorgeous work.

4. PRACTICE

THE PERCEPTION AND PURPOSES OF ART AND THE ART PROGRAM

There appears to be no *explicit* theory of learning in the teaching of art in District 15. *Implicitly*, however, at least four theoretical stances play a major role in the way in which art is perceived and taught in the district.

LEARNING: THE FACE

The Superintendent, Dr. Glassman, holds the strong conviction that the process of learning (in general) is more important than *what is taught*, and that the context should determine the content. This idea, then, as it is passed down from the superintendent to the principals, to the teachers and often to the students themselves, gives rise to the high degree of emphasis on the unusual, the innovative, the creative. Because the context determines the content, it is possible to have a new theme for art each year, and the subject matter of what is taught one year need have no apparent relationship to what may be taught the next.

Ira Bolterman, Teacher

> A lot of what we are doing is actually at the moment. I'm a musician; I enjoy jamming with other musicians. That's going in without any chart and sitting down and playing and whatever comes out comes out. That's what I do with the kids. I'm jamming with them.

LEARNING: THE OBVERSE

The autonomy allowed to principals makes possible programs that illustrate the antithesis of these goals, and programs exist in which *what is taught* takes on greater importance than the process of learning. Some principals have developed strong curricula in which the student or learner is seen as one who learns through example.

Louis Staiano, Principal[16]

> We had already instituted a writing program, a poetry appreciation program, writing in poetry, literature books that we give to our children, and a music program. Then we said, boy, it's time for art. After all we are in a great city with all kinds of art and our kids should know about these things.

Along with learning the saying of the day, the poem of the month, reading literature of the month, and learning about the painting of the month, every child in the school is required to keep a journal which is submitted to and personally checked by either the principal or assistant principal weekly.

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[16] Louis Staiano is the Principal of P.S. 131, District 15, Brooklyn, New York.

Louis Staiano

You see the journal is a personal thing. There is no correction in the journal because we don't feel that a child should have red marks on any personal writing that he has done. It's something that he wants to build on and if he makes a mistake in spelling, big deal. He said what he wanted to say and that's the important thing. Now we do have a composition program in which all of those corrections are made. So every child has a journal from Grade 2 to Grade 6; some children in Grade 1 volunteer for it. I don't make it a requirement. What we require is one page below the grade level. In Grade 2 we require one page a week. In Grade 3, two pages; on up to Grade 6, five pages. It really amounts to one page a night. And we find *everything* in those journals: poignant things, funny things, poems—my sister Kathy, says a second grader, gives me a pain in the head. That's right! They have complaints. They mourn over deaths in the family—i.e., grandmas—and it's a good catharsis for them. They talk about funny incidents that happen to them, fights that they get into, but we never make any comment about their topics, except in some instances if we find a problem in there we will give it to the guidance counselors and say, "Hey, he is thinking about this subject, you better just talk to him." Most of the time it is just innocuous things that they like to write about. We encourage anything that they want—poetry in there, drawings in there, but they have to have writing with it.

Back in 1973 we started to collect compositions every week from every teacher in the building including Grade 1. I select one composition from every class in the building and then make a bulletin board called The Writers of the Week.

Martin Wasserman, Assistant Principal[17]

We decided that the area was right for art appreciation, but it had to be an appreciation of well-known paintings with an introduction to well-known painters. The children should be familiar with the paintings that are immediately recognizable—the *Mona Lisa* and *Blue Boy* and *American Gothic* and Van Gogh's *Sunflowers*. This was just an introduction to great art and great painters.

I do appreciate art and I feel that we are living in the greatest country in the world with access to everything. And I think the children that we send forth from elementary school should have this smattering at least of what great literature, great poetry, great art, and great music is all about. They don't have to love every painting by Picasso, but they should know that there *is* a Picasso.

So what we did was to ask the teachers. We told them that there was going to be an art appreciation program and we asked for their input as to what paintings we should use. And we got a great many suggestions from the teachers. However, Mr. Staiano and myself reserved the right to edit.

We did not want postage stamp copies. We wanted large, larger-than-life framed pictures that could be hung in each classroom. We selected ten per grade per month, for Grades 3, 4, 5, 6 and our special education classes. The program was so successful, by the way, that the Parents Association gave us the extra money to buy them for Grade 2. There is a different painting each month that is given to each class. There are ten on every grade level. At the end of the term the child can recognize the paintings.

All the teachers were asked to submit one lesson plan or in some cases two, or three when they loved art so much. Now, we have all the lesson plans in the office and on the back of each painting, in case the teacher wants some information for herself. So what we did was call on the resources of all our classroom teachers and the help of one of the other teachers in the school who was a cluster teacher interested in the program. The last composition of every month must be devoted to The Painting of the Month that the child is studying. Occasionally, we go down to the lunchroom and ask a child, "What is your painting of the

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[17] Martin Wasserman is the Assistant Principal of P.S. 131, District 15, Brooklyn, New York.

Class	SEPT	OCT	NOV	DEC	JAN	FEB	MARCH	APRIL	MAY	JUNE
2-1	Lady Jean BELLOWS	Ground Hog Day WYETH	Le Gourmet PICASSO	Pinky GAINSBOROUGH	Bullfight GOYA	Young Woman With a Jug VERMEER	The Bath CASSATT	Woman With A Mango GAUGUIN	Peaceable Kingdom HICKS	Boy With a Lute HALS
2-2	Ground Hog Day WYETH	Pinky GAINSBOROUGH	Lady Jean BELLOWS	Le Gourmet PICASSO	Young Woman With a Jug VERMEER	Boy With a Lute HALS	Peaceable Kingdom HICKS	The Bath CASSATT	Woman With A Mango GAUGUIN	Bullfight GOYA
2-3	Le Gourmet PICASSO	Lady Jean BELLOWS	Pinky GAINSBOROUGH	Ground Hog Day WYETH	Woman With a Mango GAUGUIN	The Bath CASSATT	Boy With a Lute HALS	Peaceable Kingdom HICKS	Bullfight GOYA	Young Woman With a Jug VERMEER
HC 31	Pinky GAINSBOROUGH	Le Gourmet PICASSO	Ground Hog Day WYETH	Bullfight GOYA	The Bath CASSATT	Woman With a Mango GAUGUIN	Young Woman With a Jug VERMEER	Boy With a Lute HALS	Lady Jean BELLOWS	Peaceable Kingdom HICKS
2-4	Bullfight GOYA	Young Woman With a Jug VERMEER	The Bath CASSATT	Woman With a Mango GAUGUIN	Ground Hog Day WYETH	Peaceable Kingdom HICKS	Le Gourmet PICASSO	Pinky GAINSBOROUGH	Boy With a Lute HALS	Lady Jean BELLOWS

Fig. 1— The second-grade chart showing the distribution to classrooms of the Painting-of-the-Month. There are also separate charts with progressively more complex and sophisticated paintings for grades 3 through 6.

month?" and if the child gets it right, with the artist, we give them a commendation card. The kids love it.

Every room has the painting of the month with the title underneath it. The child can look at the painting for the entire month; he doesn't have to look at it all the time, but he can see it peripherally, subconsciously. When we send our kids to the junior high school for a preliminary visit, I understand that they walk through the halls pointing out paintings without names and saying: "That's a Renoir, that's so and so." And they come back and say, "You know they have our paintings!"

Photograph of P.S. 131's *Museum Americana*.

We have two book reports a month—every two weeks. They must do a book report and submit it to us. We look at each one of them. One of them is a book report of their own choice that they take from the public library or the school library; the other one is a famous classic, in some cases an adaptive classic, which we give the children. In other words we have enough copies so that in the third grade, for example, the children one month will get *Little Women*, the next month *Robin Hood*, then they will do *Black Beauty*, *Heidi*. The upper grades, of course get different ones. A test goes along with each one of these books that the teacher must submit to the class and then submit along with the book reports. We check compositions, journals, book reports. We also have social studies projects, four a year, research projects, and each class in the school has its own set of encyclopedias which we have purchased through yard sales, etc.

Louis Staiano

And you didn't talk about the music program with grade 4, or Lincoln Center.

THE LEARNER: THE FACE

Lon Gileski, the art specialist at a junior high school, who was seen by his assistant principal as having turned the school around, where "art became a way of life," perhaps best expressed one pervasive attitude toward the child of District 15 as "learner":

Fig. 2—Catalogue of Acquisitions—P.S. 131, Museum Americana

6. *Dictionary Stand*
A structure that enabled two students to use reference material at the same time.

6a. *Currier & Ives Print*
"God Bless Our School" Donated by B. Hyman, School Secty.

7.,13. *Bound Slate Board*
A reusable writing surface used in school. Paper was largely unavailable because of its expense.
Sticks of graphite were used to write with. Donated by Martin Wasserman.

8. *Trestle School Benches*
Students' benches. Constructed by the children of P131K.

9. *Edison Mimeograph*
A hand-operated device that used stencils, ink, and roller to duplicate typewritten materials.

10. *Water Bucket*
A wooden container used to make well water available for drinking in the schoolhouse.
Also used to prevent spread of possible fire from overheated stove.

11. *Book Shelf*
A small wall unit for displaying books. Made by students of P131K.

12. *Book, 1898*
Pictorial Atlas of the Spanish American War.

14. *Slate Writing Boards*
Used by children as a reuseable surface. Donated by E.G.

15. *Book, 1859*
Summary of the Evidences. Donated by D.P.

16. *Child's Notebook, 1912*
Notebook of Josephine Wells, grade 2. Donated by Martin Wasserman.

> The student needs a lot of ego reinforcement or self-worth reinforcement. The things that I pick for our involvement are geared to a point of determination. They're short term goals with feedback at the end—feedback either in terms of ego reinforcement or artistic reinforcement, an exhibit, a certificate or a publication. I don't generally put something into competition where the kid is not going to get some kind of a return. I think it's very important, particularly with the kind of academic standards that many have. This is a place where a child can achieve and enjoy recognition. A child who will never get high academic grades can find a niche here and can feel rewarded. Carlo who's tremendously creative working 3-D is a Gates student; at 15 he is still in seventh grade because he can't read. And none of the reading programs have successfully motivated him in terms of getting him going. Each one has kind of fallen off, and he's run out of the class and he's come to my class as a last ditch stand.

THE LEARNER: THE OBVERSE

Still another attitude was demonstrated and expressed by the two art specialists at another junior high school. They are not concerned with stroking, or with offering compensation where academic achievement is not deemed possible.

To fully understand this attitude, it is important to know that these two teachers are black, and that their concern for minorities has personal meaning. On the television show "Fame," which deals with students in a replica of New York City's High School of the Performing Arts, the black dance teacher is rigidly demanding of her students' performance. She says, "Where I grew up, you were arrested for dreaming." It was action and performance that counted. Like Lydia of "Fame," Laura Madison presents her students with a stern, professional, and demanding demeanor. Typical was her emphatic criticism of the High School of Art and Design because of its concentration on the arts. Her concern was that the students could not pass their science regents' exams. She contends that especially for minority kids, scores in subjects other than art are most important: "If they have talent in art, it won't go away; their *survival* will be the ability to excel in science, etc."

Notes: M. Wilson

> No two situations could be more disparate than these two junior high schools. The conversation of the two teachers here seemed to contradict everything that had been "sold" by others—e.g., "Kids are streetwise." Somehow these two seemed to be more sympatico with the kids and their situation. They say, "Brooklyn is the country; New York is the city—kids are wise about their *own* streets." The point was that it is slower, more comfortable where they are coming from—they don't relate to, understand, or even fear the violence that might be in "the city." They are like babes in the woods when they are taken out of their own environment. Laura and Troy are both firm believers in discipline and demand a high level of performance from all kids, treat 7.7 or 8.7 in the same way as the 7.1s and 8.2s. The calligraphy in the art exhibit was done by Troy's 8.6 class; because she expected it of them, they were able to perform.

Louis Staiano and Martin Wasserman, the principal and AP of P.S. 131, have an attitude toward the learner that relates to those of the two art specialists from the junior high school, although for different reasons. They have directed their entire curriculum toward the advanced, even the "gifted," learner, in contrast to those programs that aim at the lowest common denominator. They expect—and their expectations are often met—excellence from *all* students. Staiano told me that his school's programs were of benefit not only to the more advanced student, but to the slower students as well, who, although they might not be able to achieve all that is expected, might still reach higher than they ordinarily would.

ELEMENTARY CLASSROOMS AND TEACHING

Although the cluster teacher devotes an entire 45 minute period to art, the *quality* art experiences at the elementary school level appeared to be the province of the classroom teacher who values art not only for art's sake, but as a way of life, who demands that all work—whether drawing or mathematics—be "art"ful, and who makes art a part of every activity every day.

THE CLUSTER: THE FACE

In one particular art room that I visited, there are sometimes 36 or 37 children in a class, not an entirely unusual situation; there are often these same numbers in other schools, but without the behavioral consequences. The situation is compounded by teacher absences. There are no substitutes, so there are always additional students in each class. Classes are back-to-back; one class goes out, another comes in. Many of the classes are given art not only as a "relief" measure for the classroom teacher, but also as the least demanding alternative for "problem" students to whatever "cluster program" is being offered. For the cluster, maintenance is the name of the game. Prizes (pretzels) are given to the monthly winner of points for setup, working, cleanup, lineup. One wonders, "Where is the art?" This cluster teacher works with five classes in grades 4, 5, and 6, but not all classes in all grades. Usually two times weekly for 45 minutes, sometimes only once. These are probably the "better" classes—according to the needs of the "schedule" (teachers' prep periods). The work these kids produce is all very much the same—busy work—and it is hard to see how it can be otherwise. These kids have been told that they can't do the artwork; they believe it. The teacher is given an "Art Club" once a week for 45 minutes—*her* pretzels.

Although I was welcome in the building and announced on the P.A. by the most gracious principal (whether it was the superintendent's edict, I don't know), I got the distinct impression that visitors were seen as an imposition. The art cluster expected my visit on a second day, but she greeted me at the door:

Notes: M. Wilson

> The teacher asked me not to come into her room today. She says she does not have the control that she does when she is alone with the kids; has no time to talk; cannot see me after school or for dinner.
>
> Overheard in the teachers' room during discussion about a fired teacher aide from Long Island who had shot a kid, an assistant principal, and subsequently, himself: "Believe me I know how that guy felt." More talk about kids coming to school and keeping in their desks a "martial arts" device made of "two pieces of wood with a chain across it."

THE CLASSROOM TEACHER: THE OBVERSE

In this same school I learned of parent volunteers working in conjunction with classroom teachers to introduce and to take students to museums; and although the teacher is asked to do nothing but find the volunteers, the coordinator of the program (Museum Cultural Resources: School Volunteer Program) reports that there are many classrooms in which the teachers have "taken off" with projects related to the children's museum visits. And I observed and spoke with a classroom teacher whose room was filled with "art" and projects that his students had made—in this and previous years:

Notes: M. Wilson

> The room is filled with drawings. All art done in the service of other subjects: the solar system, figures hanging from ceiling on wires, on the walls—Condorman and more, paper bag puppets, banners, dioramas. There are also neatly ensconced mummies, sarcophogi, hieroglyphics—vestiges of an earlier District Art Show—and a newly constructed riverboat, part of their contribution to this year's show. Another year they had done Ancient Rome. Last year the class had constructed a Colonial house, sketched furniture at museums--they had used two or three museums for their research—and furnished the house, as well.

The teacher is an example of the kind that Aileen seeks out, capitalizing on his natural inclinations, but as a teacher of a sixth grade class designated as "gifted," his own major concerns take a more academic turn. This day he is testing the class for an upcoming city math examination:

> If they don't get high reading and math scores, if they do not get promoted to a good junior high class, I'm held accountable.

In every instance, the principal sets the tone; the school, the teachers, the way art is programmed and taught, the kids, all are a reflection of this autonomous individual.

Notes: M. Wilson

> The school (P.S. 154) was involved in a rehearsal for *Guys and Dolls* so that Judy's third, Ira's sixth, and David's fifth grades were all working very hard at rehearsing and only a few at any one time were in the classroom. Ira and David are both teaching the kids how to play Chess.

Judy Oates

> I always loved music and art, but in other schools it's always somehow in the background. It was just added to the curriculum. But here it's in front of the curriculum. It comes before everything else. The principal makes it like that. I think, when they say come down for *Guys and Dolls* practice in the multi-media now, you go down immediately. And you stay there until it's finished. And if you don't do reading or you don't do math or science, you just do it twice the next day or something—just try to catch up on it. I think that the children learn a lot from this type of education. When you are learning the songs, you are also learning how to read; you are learning comprehension; and you are learning to act. And you are also learning discipline.

Ira Bolterman

> When I attended the seminar, Learning to Read through the Arts, at the beginning of the year, I found out that I'd been doing that all along. That's why it came easy to Dave and Judy and me. Our rooms have always looked like this. We have always related art to every subject area that we've taught. And a couple of years ago we even started doing it in unheard of areas like mathematics. You can get beautiful art and have a beautiful room in a period of two months when you apply the art to every area. We've been doing that basically. How can other subjects suffer when the art is related to every academic area that they are doing. Our reading scores have been going up every year. Kids can learn in all the academic areas and they can produce in art at the same time.

David Bellantonio

I have always integrated art in the curriculum because children like to draw. Even if it's squiggly lines, they like to. And only with a little instruction and they begin to see what they are capable of doing. Even with a little instruction, they begin to produce. So I gear the art lessons to these particular academic lessons. In social studies this year we started out with a map of the school. We actually constructed a small blueprint of where we live and then we extended from the school. "Put the school in the middle of the big piece of paper" and then "Let's start drawing lines" and then they inked in and then they drew the trees and we made jokes about it. They really did phenomenal pieces of map work, artistically rendered, very beautiful to see, but they were brought home because we had no more room to do other things—to put anything else up. As we went along, I would teach the group more refined rules, such as the Golden Mean. I showed them that and that also worked well with the math lesson dividing up a piece of paper into 2/3rds, and lo and behold I found out that people didn't know how to use the ruler. So you see that then went into "so let's learn how to use a ruler."

Judy Oates

Mr. Possner couldn't give me an art position because the art position was already taken in the school, so he gave me a classroom position. But I find myself exposing all the art that I have learned; I can't keep it locked up inside of me. As a regular classroom teacher without that background I would have just done what a regular classroom teacher does, but being that I did have all that art behind me, it spilled into everything that I was doing: whether it was social studies or reading or math or anything—it just came out.

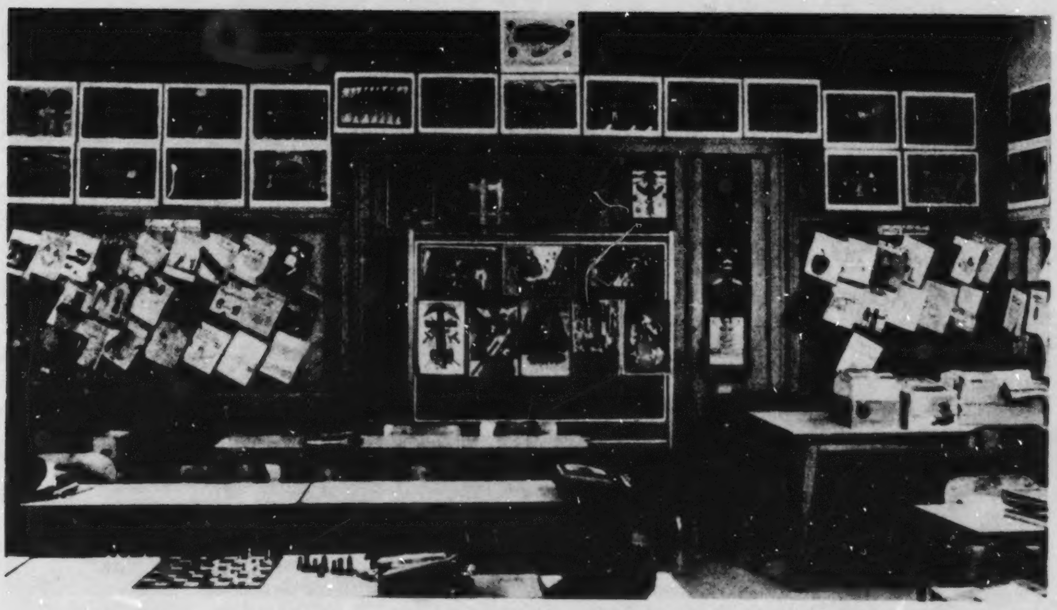
Ira Bolterman

This is what we spent three days on [a prop—a wedding cake for the school production of *Guys and Dolls*] and they spent a lot of time making those flowers, painting it, those are four cartons the kids picked up from the garbage on the street, which we cleaned up quickly and painted. This is one of the most creative bunch of kids I've ever had. Did you see our stuff in the district office? They surprised me, they really did. When we studied architecture at the beginning of the year, we studied various aspects of details in the architecture and they studied, for example, different types of roofs—eaves, window trimmings—that were done in concrete and clay. We walked over there to look at the different houses. They did houses and they did aliens this year. And, you know, when you get a creative bunch of kids you never run out of ideas. A lot of our stuff is at the district. Before that the room looked a lot better.

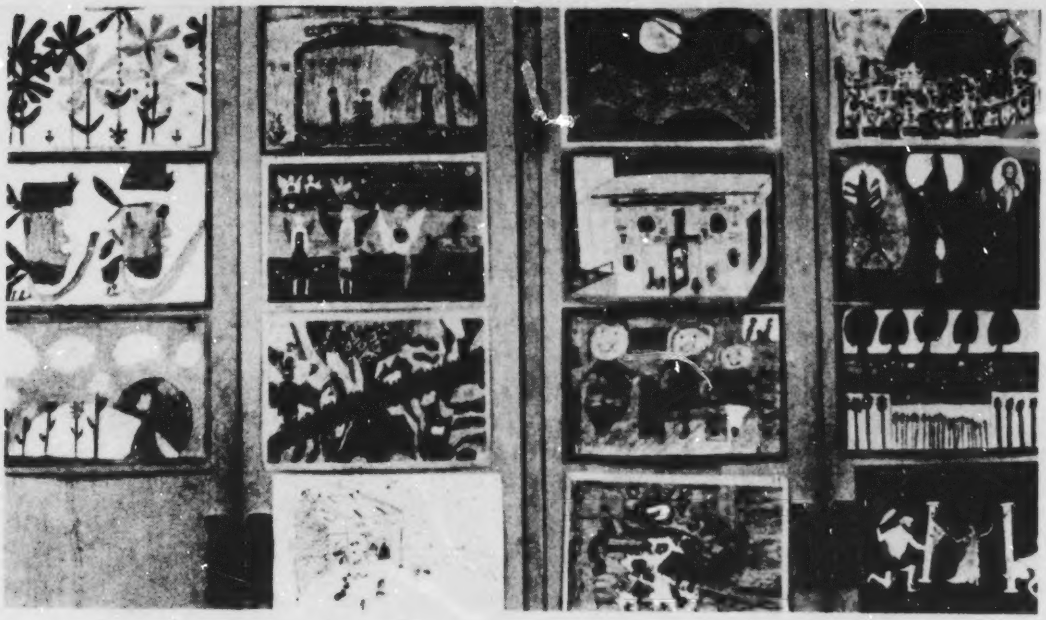
[Ira is a musician] You are looking at a person who can't tell a Picasso from a Rembrandt; I don't consider myself to have any "taste" in art. You could put me in an art gallery and say, "Well, Ira, what do you think of that?" and I'd say, "Well, it's nice; the colors are pretty." I'd probably make a fool out of myself even trying to give you a subjective opinion about it but I am developing it now. Now I start to see. Dave and I have been working for a long time, but now I think I am starting to develop some sort of taste in art. I am also realizing that adults' taste in art is totally relative, just like it is in music. I can hear a very short piece of music and think that it is brilliant; Dave might hear it and think that it is garbage. So it is also a tender area; it's very tough.

David Bellantonio

Well, I'm a professional photographer, self-taught so I have an awareness of color, tones in terms of black and white photography. I studied fine art for a long time to study composition, color—although I don't do it myself. So I have good, self-learned training in the arts.



Wall of art in David Bellantonio's classroom, P.S. 154.



Closeup of student art in Bellantonio's classroom.

Judy Oates

Working with Ira and Dave is terrific. It was like icing on the cake to have the two of them here, who were so artistic and so musically oriented to bounce off my ideas from. It was terrific to have people like them who were good to work with, who had such a nice sense about themselves. When I was working on the figures for the superheroes, I would know if something was wrong with it but I really couldn't put my finger on it. And when I would look at a figure from a distance I said: "There is something wrong there but I can't really tell." I'd go over to Ira and say, "Ira could you come into my room for a second and tell me what's wrong?" He might say the legs are too short, arms are too fat, or the head is too small. And he would say cut it down here and take a piece of chalk and draw it on for me and tell me where to adjust it. He's making a birthday cake for the show *Guys and Dolls* and he didn't know how to make flowers. So I said, "Well, I know how to make flowers, so I'll give you some tissue paper," and I demonstrated how to make them—this is what you do, very simple. And we went into his room, put a few on and, did you see the cake in there? Isn't that gorgeous? He asked me about the cake so I told him about the cake and David's constantly calling me into his room to show me the work that his children are doing. He's very proud of what they are doing. And I love all the writing that he's doing with his class. I think it's a tremendous undertaking and I thought they looked great at the district office.

Ira Bolterman

If you were to stay here for a few days you would see Dave and Judy and me running excitedly down the hall to each other, showing new ideas that we've thought of, that we could help the others with. You'll see us running down the halls exasperated, not being able to figure out what to do, and getting help from the other two. The three of us are very involved just as a group of teachers. Coincidentally, we happen to be involved in the program, which I thought was very fortunate. It enhanced it a bit, you know it formalized things a little more. But the three of us working together, it's like a dream. We're having a good time.

We share ideas constantly. We eliminate bad ideas together. It's like two teachers teaching one classroom full of 60 children. They are different grades but we're sharing our ideas so often that we naturally eliminate the bad ones quickly. I'm sixth and Dave is fifth. Dave prepared these children to have an art appreciation base, so to speak, like a foundation. Many of these kids wouldn't have been able to do that detail you see up there. That was done at the beginning of the year, by the way. That's amazing work for the beginning of the year. You can see all the detail, that's exceptional. And you're looking at 25 pictures right there. I didn't choose the best, I put them all up. I give Dave a lot of credit for that. They were prepared right away to do that. Dave and I are also into different things. I like collages, Dave never does collages. I'll do architecture, Dave, I don't think, does too much of that. They'll do that here. It works out beautifully. I like making things, Dave likes pictures. So I'll have my kids doing dioramas, he'll have his kids doing murals. I don't do murals; he does. My bulletin board out there, I took that from him. It was a good idea. He said "put up a couple of real big pictures"; it worked out beautifully.

I think Judy used some of my kids for a project while I was out. That's another thing: we use each other's resources as far as the children are concerned and that's another testimony to the administration; there's no objection to that. Judy will come in, "Ira, I have to have a picture of a man that looks like this, and my kids, they're just not making it. Can I have a couple of your kids to help my kids do it?" Oh sure, go ahead. It's another way we cooperate. It makes everything better.

David Bellantonio

Museums are my favorite places. So these things do help me bring to them that kind of feeling. When we went to the museum, by the way, they were enthralled. When we go on trips it's a very elaborate procedure. It isn't "Here, let's run, let's eat lunch." With a sixth grade class it's even more refined. We take our sketch pads, and they're encouraged to sketch at random what interests them. As they're doing the sketching, I'm doing the commentary. And I also have a large fund of historical knowledge and they're amazed by this information.

mythology and anthropology and all these things, and the ritual connected, for instance, with the Egyptian things. They, in turn, return that in terms of their own fantasies and dreams. Viewing the mummies occasions a lot of fantasies about living and dying that are then turned back into art. You take those feelings and you do something with it. So they sketch at will. And when they come back they take these sketches and make a new picture.

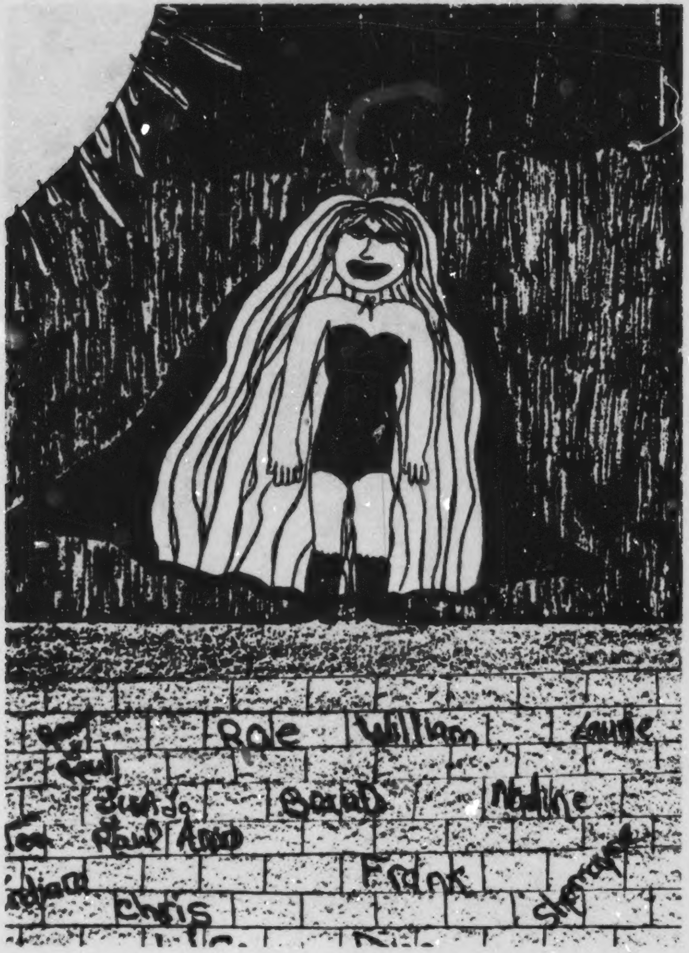


Illustration and Chapter 2 of *Abstract Woman*, "a novel in five chapters," by a student in David Bellantonio's fifth-grade classroom. Her inspiration derived from paintings seen on a class trip to the Brooklyn Museum.

The Villan at Large

One day when Abstract Woman was admiring the abstract paintings in the Brooklyn Muesium she noticed something. There was graffiti on the painting. She was so angry that she broke the painting in two. The next day she saw her excellent abstracts with dirty graffiti on them. So she said to herself; "this could only be one person who is doing this because the graffiti is identical. So she made a poster and put it in front of her house. It was very long. It alone had all kinds of beautiful abstracts down on it. It read, New Abstract Paintings at the Brooklyn Muesium. She knew that the person who ruint her pictures with graffiti might come. She was right. He did come. When she saw him she knew it was [him] right away. He was so funny looking. He had many different colored markers on his body. They were sticking out. His name was Graffiti Man. When she saw him she automatically turned the ugly graffiti on his body to pretty abstracts. He became furious, and ran out of the

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Note: All spelling, grammar, punctuation, is as fifth-grader wrote it.

> mueseium cursing and raving. Back in home he turned himself back to Graffiti Man. He also vowed he would take revenge on Abstract Woman for beautifuling him. He would get to her by exhausting her. After that day [he began] putting graffiti all over the world however unprepared for the speed or the hard work of Abstract Woman. She was every where to change his ugly graffiti to nice clean abstracts.

Ira Bolterman

> An idea that I got from Dave, a great way to take kids to museums, is to take them with sketch books. They sit down, they bring their lunch and they sketch whatever they see. I did that last year. We had trips to the park and around the neighborhood sponsored by the Forest Rangers in Prospect Park. And that's when I learned about architecture, because they taught the kids. And we went around with sketch books, that's the way we like to cut up the trip. We like to bring kids out in the field as much as possible. It's a more dynamic experience to be able to actually sketch buildings than to show them pictures of buildings. Dave always has his class bringing pencils and pens wherever they go.

Judy Oates

> I have three bulletin boards in the school, besides all the art that's pouring out of my classroom that I have no room for. I'm hanging it from the ceiling.

Ira Bolterman

> I keep looking around my room. I love this room, I really do. You notice there's no "store-bought" decorations in our three rooms. We're a little rigid that way. We don't allow that. It has to be made by the kids.

Brooklyn schools are New York City urban schools—lofty, multi-storied dinosaurs: like an excerpt from the thesaurus under "grayness"—dull, dingy, somber, sober, sad, dreary. Coming upon these three rooms from the corridors of one of these schools was like a miracle. Not only was every bulletin board completely covered with brilliant artwork, but every space on every wall was filled to the ceiling. Wires were strung across the room so that figures and illustrated stories could be hung from the ceiling as well: Ira's lesson on architecture, his large hanging superheroes, the narratives (one student had created countless episodes of the adventures of "The Wagg"), David's students' paintings done in the styles of artists, their "novels."

Ira Bolterman

> You see it's enjoyable to produce in this atmosphere. We go home at the end of a day and I can tell you, we're tired, but it's fun to work hard and it's even more rewarding when the students see what they can do.

The cluster art teacher is seen, in many situations, as merely another resource teacher who makes possible the mandated prep periods for the classroom teacher, and in others a means by which all of the art competitions and contests may be accommodated. Nevertheless, the autonomy that allows one principal to use a parent in place of a cluster to teach art allows another to use a cluster to teach art appreciation in addition to one who teaches art. Linda Hoyes, who has the charge of teaching students about their "painting of the month," is capable and enthusiastic, although untrained in art, as are most art clusters in the elementary schools. She did take art history in college, however, and has worked very hard to make what she does with the children interesting, informative, and meaningful, including bringing in a friend—an art history major—to teach students.

Linda meets each class "generally once a week" and students carry with them to the room their paintings of the month—a sign on the door says "Art Appreciation." She teaches pretty much as Mr. Wasserman has prescribed—something about the artist, dates, art movement. etc. and feels there should be "more." Linda now has students "get into" the painting—e.g., a Paul Klee: Pretend that you are the person in the painting. Describe the surroundings/where you are. How did you feel about being the person? What will happen next? At the end of the month, each class takes a test on the painting they have been studying. They answer questions about the artist: "Cezanne"; title: "Apples and Oranges"; the country: "France"; school: "Impressionist." They also talk about what the Impressionists did with light; still life, etc.

JUNIOR HIGH SCHOOL CLASSROOMS AND TEACHING

In the junior high schools, the person responsible for teaching art is generally a trained art specialist, and supposedly more able than the elementary cluster to determine not only what will be taught, but how. And although this is to all intents and purposes the case, the principals or assistant principals (or both), the arts supervisor, the demands of competitions and contests, as well as special programs imposed from the outside all seem to stand in the way of a comprehensive art program. In some cases, the art specialist uses all of these diverse distractions to his or her advantage, while others continue to "swim against the tide."

THE FACE

Lon Gileski wants to run a classroom with "a tremendous amount of freedom that at first may seem chaotic." In fact, a visit to his artroom will reveal a multiplicity of projects going on at the same time, and if chaotic, it is also an atmosphere charged with excitement in which each group is totally involved in its own project.

Lon Gileski

> If we take it just a little bit before *Romeo and Juliet* [the District Art Show project] we were juggling—on a long range basis—two murals; a large replica of the Globe Theatre; four of those huge figures in costume; all of the illustrations that were going on; dioramas. That was pretty much it on *Romeo and Juliet*. At the same time, though, we were working on finishing up the projects for the Salute to the Brooklyn Bridge and we had three-dimensional work, some of which has now gone to Lever House. We have a trolley and we have the building, a fire wagon, a small scale carousel horse, flat work going to the Brooklyn Museum, Brooklyn Union Gas, so we're getting that ready. And also looking forward to the show at the Grand Army Plaza Art Center where some of these pieces wound up going. We were also doing the yearbook and finishing the pieces for the yearbook at that time. Plus my own involvement. I had to redo the layout of the entire yearbook because the man from the company who was supposed to do the layout never would have known where to cut. It had to be cut back from 79 pages to 64. We had no real photographer this year, some people were taking shots and whatever. So all of that had to be pulled together, plus we were doing a project with the music department and that was hand-made instruments the kids had made. You saw those, I think at the district office. Those things were going on at one time plus those great big figures that the kids carried in this morning, being revamped and readied for the spring shows at the district and here, and at the park. All of that going on plus regular classwork. Now those are just the things that are going on while regular classwork is going on. Some of it, as with the art talent class, was their involvement. Other classes had their own particular project that they were working on. So we had a lot of stuff around the room, things hanging all over the place.

Fig. 3—A Selection of Writings About Their "Painting of the Month" by Students at P.S. 131.*

The painting *Woman with Mango* is a beautiful portrait. It is a full portrait. This lovely lady's full body can be seen. Gauguin used very bright colors in this painting. These colors give us a warm feeling. The woman in the painting looks like she is having a baby. We are not sure if this is so. We like this painting because of the colors. —Grade 2

Fruit and a Jug was painted by Paul Cezanne. He was a French painter. It is a "still life," a picture of some things that are still or not moving. He used different colors. He drew apples, oranges, pears and lemons. Most of the shapes in the painting are rounded or curved. When I look at the picture, the real-looking fruits make me hungry! —Grade 3

I think that Paul Klee's picture *Head of Man*, looks like it took a long time to paint. It looks to me like a bubble gum machine. His eyes could be two round gums. His crooked nose could be where you put your dime in. The picture is unusual because it makes us look at a lot of shapes and lines. It is neat and carefully done. Klee used different colors, such as pink, red, yellow, black and orange. The artist who did *Blue Boy* seems more serious than Paul Klee. —Grade 3

Joseph Pickett, who painted *Manchester Valley*, was born in 1848 and died in 1918. He was born in New Hope, Pennsylvania and owned a general store there. He did his painting behind the store. He was also a carpenter and shipbuilder. He had no training in art and painted only as a hobby. Three of his paintings are known to exist. In this scene, I see trees, a river, houses, bells, hills, a flag, a building and gates along the grass. I see rough textures in this painting, like rough bricks. The hills are rough. The wood and land are rough. The trees are leafy and there is a metal train. The painting has a peaceful, almost sad mood. I see many colors repeated in this picture. They are red, green, brown and yellow. They are beautifully arranged in the painting. The perspective is wrong but I like the picture because it is quiet and beautiful. The houses are nice to look at and the whole painting is interesting. —Grade 4

Guernica was painted by Pablo Picasso in protest against the bombing of his town in Spain. The painting shows the horrible things that can happen anywhere in war, It shows many people crushed and just lying dead. *Guernica* is a large wall painting, a mural, and its main colors are white, gray and black. In the middle of the painting is a huge triangle. Also painted is a horse which seems to be stepping on dead bodies. Arms, legs and heads are lying about. When Picasso made this painting, he was certainly a visionary; he used all the potential of a new style of painting we now call "cubism." But I dislike *Guernica* because it shows too much violence and disaster. —Grade 6

Winter Scene with Bird Trap was created by Peter Breughel. This painting is very good because once you think you've seen everything, you find something else. In the back you see houses that look like hills, and right above that you see some birds. In the bottom right hand corner of this winter scene is the bird trap mentioned in the title. The trees have no leaves and the houses are all covered with snow. In this painting, you see some people playing, but you look at them as if you were on top of a hill. —Grade 6

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* The first won the Writer-of-the-Week award at P.S. 131; the remainder have been reprinted from *Wordarama* P.S. 131, June, 1983.

THE OBVERSE

Notes: M. Wilson

Bob [Stake] and I are seated at the back of the class—this is not one of the "talent" classes, more like a 5 or a 6 class—watching Troy present the material to the students dealing with dreams, showing them some interesting paintings in progress by another class. Paintings by Dali and other relevant works are displayed on the walls. Most go directly to work after the presentation, with only mild curiosity about the two White visitors. (During an earlier visit, I had been spotted—unescorted—in the hall by a student who audibly remarked, "Oh, look! A White woman.") Bob is impressed with the way the students attend to their work, comparing them with the more frivolous junior high school students in the "work-ethic" bound Midwest. We are unaware of some ruckus in the halls between classes—there are calls to the teacher to make sure she is all right—but the class continues to attend to their work. When I watched Laura's class, I was also impressed with the way she handled the students, but with a great deal of strain on one's normal good nature; it can't be easy to maintain such a stern demeanor—and yet, under the circumstances, each teacher must find his or her own way to deal with these firecrackers. Lon G. says that being 6′ 4–1/2″ tall helps. Troy and Laura tell the story of the White male English teacher who, each morning, stepped into the coat closet, closed the door and yelled and banged on the walls; then emerged, straight-faced. "He never had any discipline problems; you have to be a little crazy." And yet it is their own sense of *self*-discipline, of art, that comes through in their teaching and the paintings in the district show were outstanding . . . the kids are involved, quiet, and work hard in Troy's class, but Lon G.'s methods seem to elicit more excitement.

Lon Gileski

You can have [freedom] in the art room, and you can use it to your best advantage. And the excitement of that stuff—the excitement that goes on—sparks them to other things. There is a vitality that takes place, a tremendous amount of interaction. There is probably less for me to do in that "teacherly" sense of being up there, but there is more for me to do in terms of involvement, because I am constantly on. There is no point where I am not on; there is almost no point in the day where I am not at the beck and call of somebody. I am working with a small group or I am getting something going or pulling somebody into something. It allows me much more time to be involved with the kids themselves, and I find that in a group project like that, you keep the group in focus, keep them looking toward what you are doing. [If I were to say], "This is the technique we are doing this week; look at the figure this way; do this," it would really set kind of a distance. This approach doesn't. It has you right in the middle of it. Something is going on, you pull somebody up and you get them physically involved with it.

5. SUMMARY

The Brooklyn site was chosen because of what was seen as a program, established at each school year's beginning, developed about and unified by a common theme, very often incorporating the study of art history and the museum. This was the face that one could see.

The obverse is a district:

- where autonomy is king—sought, nurtured, and revered—where principals, teachers, and even students are encouraged to "do your own thing";
- where the context frequently determines the content, with emphasis on the unusual, the innovative, the creative, so that there may be a new theme for art every year, and what is taught one year need have no apparent relationship to what may be taught the next;
- where "culture" is the brass ring on the merry-go-round—grabbed for at every turn, in every arts program offered in the vast cultural resource that is New York City;
- where there is no mandate to teach art, and teachers who do so at the elementary level are generally untrained in art. Their function is to allow classroom teachers the mandated number of preparation periods a week (five for Chapter I schools; two for non-Chapter I schools) won by the teachers' union;
- where contests, displays, and competitions could constitute, as one administrator put it, a curriculum by themselves;
- where the realities of the life of the children of the district include poverty, drugs, language barriers, rats, garbage, street gangs, vandalism and violence; where discipline is a major issue;
- where funds and funding for special subjects in particular are low so that new programs, grants, and other funded projects are assiduously pursued;
- where the accountability to perform in reading and math is passed down from superintendent to teacher to student; scores are published in the paper and teachers are judged on them; principals are evaluated by them; and superintendents' reputations rise and fall with them.

The questions that are raised by the vagaries of an autonomous and bureaucratic system are these:

- If every principal is free to create his or her own program, to use a cluster for art, or not art; where there is a continual search for new programs; where, in any case, no single written curriculum exists; where the demands of contests and competitions are seen as a separate curriculum, can there be *a* program?
- Can an art program survive in a system where the emphasis is on math and reading scores, particularly where there are obvious language barriers and, consequently, children who cannot read?
- What are the realities of teaching art history and criticism in such a setting as this?
- Without the support of the superintendent and the superhuman efforts of the arts coordinator, can there be a *program*?

In Brooklyn District 15 for the past eight years there *has been* a program where teachers have worked with the arts coordinator toward a common goal; where the study of art and artists and museums is frequently specified by the designated theme; and where each perceived obstacle is turned about and used to the advantage of the program:

- where because the autonomy stops at one level or another, it allows the arts coordinator to play upon the competition among principals to strengthen the art program, allowing each one to exercise his or her autonomy in participating in Aileen Golden's program.
- where the search for the new and different makes possible a new theme each year, which becomes, in essence, a new curriculum each year. And if there is no written guide for the yearly thematic program, the pedagogy derives from state and city curricula;
- where the use of the many cultural resources of Brooklyn and of New York City not only introduces students to art and artists, but also actively engages students with the arts;
- where, in a single elementary school, not only those teachers designated to be art clusters, but classroom teachers are all teaching art, whereas in the elementary school in more traditional programs there are only one or sometimes two art teachers;
- where the contests and competitions and the need for more and more work to be submitted to the various shows all further supply a need for students' artwork and ultimately for all art classes in all schools working toward the same end;
- where, although math and reading scores are published in the paper, Aileen Golden's bulletins appear to have been nearly as effective in inciting the competition among principals;
- where the world of street gangs, rats, murder, drugs, and violence frequently becomes obscured by a different reality, where children from diverse ethnic backgrounds become engaged in the world of art and artists and works of art. Kids come to know that there is a Picasso.

Notes: M. Wilson

> Picture, if you will, a typical Brooklyn school playground with steps leading to a street that has been torn up, the yawning crevices of stone and concrete lying like open wounds, the grey dust permeating the air and covering in a fine layer the endless rows of black plastic garbage bags that line the street. In contrast, on the steps of the playground, children with bright, eager faces crowd about two strangers, anxious to join in the conversation. The sounds of other children playing games sometimes drowns out the excited chatter, and sometimes the adults have almost to shout to be heard, but the children strain to hear and the animated conversation goes on for most of the recess period.
>
> The talk centers about things that the children have learned about and talked about in school and are anxious to share with Brent and me, because we are interested in hearing about *Guernica*, "it shows the horrors of the Spanish civil war" and "Picasso painted it in black and grey to show the horrors"; Van Gogh's *Sunflowers*; *The Mona Lisa*, "Oh! You've been to France?"; the *Milkmaid* by Vermeer; *Breezing Up* by Winslow Homer, "It's like real"; Degas' *Dancing Class*; *Arrangement in Grey and Black* [from a third-grader]—"He was James Whistler"; and more: Rembrandt and Wyeth and *Blue Boy*—they couldn't remember Gainsborough—and two more Van Goghs, *Starry Night* and the *Potato Eaters*. These were all paintings that they knew and could talk about and describe when they were unsure of the title of the work or the artist.

Like Moriana and Brooklyn and District 15, autonomy, too, has a face and an obverse. On the one hand it allows individuals to innovate, enrich, and extend curricula, to energize and revitalize a program each year, and to unify and mobilize an entire school district about a theme, year in and year out. On the other hand, it allows individuals to participate to a greater or lesser degree in the district program, or to reject it; to devise rich and innovative programs of their own, to otherwise follow their own cultural agendas, or to follow none. Indeed, thematic mobilization may be seen as the one unifying factor, and, given the autonomous face of District 15, conceivably the only one possible. The theme offered a focus for all of the diverse activities, and often even those detractors who were most averse to participation became obliged to take part. Contests and competitions, the ritual of the District Show, and the pageantry of the festivals are surrounded by an aura of symbolic magic that converts the obligatory into the desirable. Within the context of the ritual, no single school failed to be involved and represented in the District office on the second week of May.

One of the principals speculated about the possibilities of a mandated written curriculum in art. He said:

> You can put anything you want on paper, but if you don't have Aileen Goldens, Bonnie Bakers, and Lon Gileskis. . . .

At the end of the 1982–1983 school year, Aileen Golden accepted the position of director of curriculum and instruction for another Brooklyn school district and she has not been replaced; Lon Gileski joined his wife in the Peace Corps in Thailand; and Bonnie Baker also left District 15 in January 1984.

What of the art program?

The superintendent, Dr. Glassman, will remain a strong proponent of the arts and of the idea of a theme and a districtwide art show (and surely, without his commitment and support there may have been no art program at all), but a queen bee without drones means a hive without honey.

The principals admired Aileen Golden for her ability to work, to organize, and to carry through, and they were pleased with the results. They were not willing, however, to put in the same energy to achieve those results; their priorities lie with math and reading for which they are publicly accountable.

Judy Oates took the art position at P.S. 154 where she and the fifth and sixth grade teachers had been working so closely together, and surely the enthusiasm that pervaded those classrooms will continue. It will also continue in many other elementary classrooms in which the teachers who were working with and incorporating art in all facets of the curriculum gained impetus for their activities from Aileen Golden. And we can assume that the art cluster positions for which the arts coordinator fought are, at least for a while, extant in the other 23 schools. But with her departure, nobody remains to urge that teachers submit works to shows or even contests, to establish a theme, to coordinate for a culminating art show; teachers I spoke to, who had worked closely with Aileen Golden, said they were "doing their own thing."

The assistant principal at the junior high school where Lon G. reigned had said that without that dynamo, they would continue to endorse the arts, but on a different level.

The teachers who found the necessity to participate in contests and shows an imposition may now be more able to carry on their own programs.

The program at P.S. 131, I understand, is alive and well.

Part VI

DIVERSITY AND INNOVATION
Art Education in the Milwaukee Public Schools

Michael Day
Professor of Art
Brigham Young University

ACKNOWLEDGMENTS

This study was conducted with the able research assistance of Virgie Day and Robert Russell, both of whom are experienced art teachers. Maria Hester provided competent secretarial service.

Michael Day
Professor of Art
Brigham Young University

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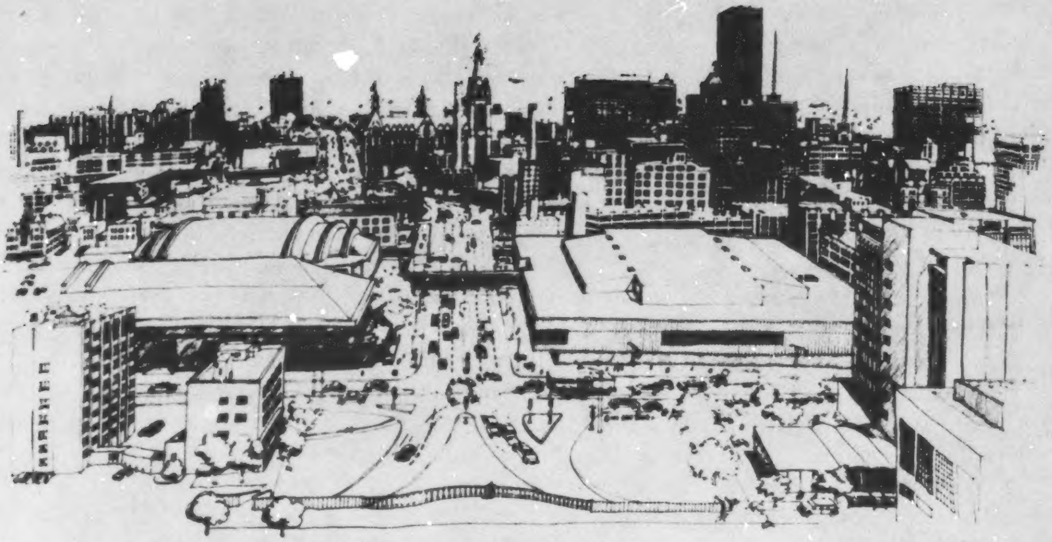
1. INTRODUCTION

Sometimes educational innovation can best occur within a system that provides a solid foundation as a basis for launching new ideas. The art education program in Milwaukee, Wisconsin, has existed for more than a century in one of the largest school districts in the country. Today it exhibits as much vitality as ever; and in the past decade, during which monumental changes have taken place in the city and in the public schools, the art program has responded to change with innovation. The diversity of the student population is reflected in the diversity of the school programs available in Milwaukee and is matched by the diversity of the art program.

The maintenance of this educational vitality within a dynamic society and system of schools has required steady and strong educational leadership. The development of art administrative leadership in the Milwaukee Public Schools is not accidental but is part of a long-standing pattern of preparation and cultivation of leaders that continues to the present.

Controversial issues in art education relating to approach to curriculum, balance among the domains of art learning, and art instruction by classroom teachers as well as art specialists are illustrated in a variety of settings in Milwaukee. And, for the purposes of this study, we examine several interesting models for art instruction. Limitations of time for the research and of space in this report have allowed for only a glimpse of art education in Milwaukee, but we believe this glimpse will prove to be insightful, informative, and honest.

2. THE CITY



Downtown Milwaukee, with City Hall (1895) in the center. View is from the courthouse. Drawing from "Milwaukee, the Cream City Observed," © 1980, Steve Slaske. Reprinted with permission.

Milwaukee has a population of about 600,000 inhabitants with large groups of German, Polish, Italian, Spanish-speaking, and black citizens. It is located on the shore of Lake Michigan; three rivers separate the three original settlements. These settlements consisted of ethnic communities of Polish, German, Italian, and Irish immigrants that replaced the Indians who used to "gather by the waters" (Mahn-a-wau-kee) at the confluence of rivers and lake.

The city is supported by many industrial and agricultural enterprises: heavy construction equipment, leaders in the production of electrical equipment, electrical controls, gasoline engines, motorcycles, chocolate, and, of course, beer. The industrial valley in the heart of the city is a network of shipping canals and railways among foundries, tanneries, and grain elevators.

Population has declined about 15 percent during the past decade as Milwaukee has experienced problems similar to many cities in the United States. Some industries have slumped and others have moved to more favorable economic climates. Middle class workers have migrated to the suburbs leaving behind poor sections of town with run-down housing. But there is a civic pride among the citizens of Milwaukee, and a tradition of honesty and hard work set by the early immigrant populations remains and flourishes today. It is a hospitable city, a warm city, and in the face of serious urban problems, a vital city.

It is the oldness rather than its new development that is most interesting and characteristic of Milwaukee. Interesting older buildings in the center city are dwarfed by a few high-rise structures, but the flavor of the city remains traditional rather than modern. The delightful old bank building, built in 1876, with cast-metal griffins, lion head keystones, and stone damsels, the old insurance building in mint condition with skylight, copper-plated iron staircase, marble-paneled walls, and English tile floors, and the stately old City Hall are examples of the great architecture from earlier eras.

In spite of the sophisticated urban environment of high-rise buildings, elevated freeways, and professional sports teams, Milwaukee has maintained a small town civility. Ethnic neighborhoods are still recognizable although the enhanced mobility of the freeway system has blurred their distinctiveness, and some are in transition. There are nearly 1,600 taverns in Milwaukee; many of them are small neighborhood gathering places with regular clienteles. Church spires are also seen in abundance, and Milwaukee boasts several imposing and richly decorated churches, including the gold-trimmed St. Stanislaus Church, St. Josaphat's Basilica, and the 15th century Joan of Arc Chapel that was moved piece by piece from France and reconstructed here.

As my research assistants and I visited Milwaukee and talked with the people, it became evident that residents are proud of what they have accomplished to make the city a good place to live and raise their families. There is a long tradition of support for community cultural assets dating back to the Beethoven Gesellschaft musical society organized in 1843, two years before the city was incorporated. There is the fine Performing Arts Center, the impressive Milwaukee Art Museum, the Milwaukee Symphony, a ballet company, zoo, county stadium, and sports arena. The downtown area has been revitalized by the building of an indoor shopping mall, beautifully designed, featuring skyway pedestrian walks that allow the shoppers to move about the entire mall indoors without concern for street traffic or inclement weather.

Politics and government have followed a frugal but progressive tradition. Milwaukee maintains a good credit rating and, not incidentally, the school system has maintained fiscal viability, even in the face of declining enrollments and financial retrenchments. The public schools have been and continue to be another source of pride for many Milwaukee inhabitants.

3. THE SCHOOL DISTRICT

The Milwaukee Public Schools (MPS) is one of the largest school districts in the United States. Enrollments in 1983 totaled about 85,000, including approximately 47,000 elementary students. There are nine district buildings, including the large administration building, in addition to the 141 school buildings. A teaching staff of more than 5000 teachers and almost 1000 teaching aides work with 271 local administrators and 112 central administrators. The district staff, including clerical, maintenance, food service, and federally funded programs, exceeds 10,000 persons.

The budget required to run this massive educational program approaches $300 million a year. The cost per pupil for the 1980–1981 school year was $3,030. The 1981 teachers' salary schedule ranged from $12,181 to $26,788. Revenues come from property taxes and state school aids.

Dr. Lee McMurrin, Superintendent of the Milwaukee Public Schools for eight years, speaks enthusiastically about the district's record for school integration and points out that he receives visitors from other cities who wish to learn how integration has been so successfully accomplished here with a minimum of community dissatisfaction. Segregation has been an issue in the school for years and continues to be a pervasive topic in discussions with school people at all levels in the district. A bitter suit for desegregation had dragged on in the courts for a decade before Dr. McMurrin's superintendency.

The ethnic makeup of the student population (as of 1982) is the following:

	Percent
American Indian	1.3
Asian American	0.8
Black	46.9
Hispanic	6.0
White	44.3
Other	0.5

The primary means for achieving the mandated racial integration is a system of magnet schools organized around educational specialties, including the visual and performing arts. In this system students can choose to attend the school nearest to their homes or they can apply to attend any of the citywide elementary, middle, or secondary schools.

Within 30 days parents are notified of acceptance or nonacceptance of their children in the program of their choice. A random selection procedure is used when necessary and another sign-up period is provided in March for those who wish to apply.

Every school in the district is designated for a method of instruction or special program emphasis. For most schools this is simply the designation of "traditional/regular." Some schools have several designations, such as traditional/regular, deaf and hard of hearing, and programs for academically talented. Other schools are totally organized around a particular special program, such as creative arts, open education, or multi-language. A total of 47 designations are available as choices for parents and students.

Provision of these many options and the freedom to choose schools has resulted in a range of diverse educational programs from open education, Montessori, continuous progress, and generic early childhood to creative arts, environmental education, and international education, all of which pose some problems for districtwide curriculum implementation. A particular curriculum program, in reading or mathematics, for example, might not be compatible within every school. The same curriculum would be regarded quite differently in an open school and in a traditional school. Emphasis on mathematics will vary widely between the creative arts school and the mathematics emphasis school. Nevertheless, districtwide curriculum is implemented and districtwide norms for achievement in reading and mathematics are applied.

As my two research assistants and I traveled around the district and held interviews with elementary classroom teachers and principals, we found that even in the creative arts school, justification is given not only in terms of achievements in the arts, but in terms of high reading and mathematics scores. The educational priorities in the district have to do with the mandated integration and the achievement of high test scores in reading, writing, and mathematics. Maintaining high attendance rates is also a high priority.

The determination of the MPS to provide a strong basic education for the students is communicated clearly to the local principals and teachers. This emphasis has pressured elementary classroom teachers and has resulted in less instruction in subjects such as art in many of their classrooms.

Art education has been a part of the curriculum in Milwaukee for about 110 years. In 1873, just two years after the accredited pioneer of drawing instruction in the American schools, Walter Smith,[1] initiated his drawing curriculum in the schools of Boston, art entered the Milwaukee curriculum.

> In the early years drawing was confined to a great extent to "providing pupils with good copies." Teachers were required to receive instruction in free hand drawing and design from the Superintendent of Drawing and were awarded a certificate. . . . In the elementary schools much of the early drawing consisted of copying drawings from a book to the pupil's slate. It was required that all schools hold examinations in drawing at least once a year and that at the end of the year there should be a public exhibition of school work of all classes using a textbook in drawing.[2]

The first director of drawing in Milwaukee served for six years and was succeeded in 1879. By 1881 drawing as a special field in Milwaukee had grown to where the district superintendent was able to boast that "in the hall of the Normal school the citizens could witness a display of about 8000 examples of the children's handiwork." A committee of business leaders

Dr. Kent Anderson, Curriculum Specialist for Art Education, Milwaukee Public Schools.

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[1] Harry Green, "Walter Smith: The Forgotten Man," *Art Education*, Vol. 19, No. 1, January 1966.

[2] *Our Roots Run Deep*, publication of the Milwaukee Public Schools, 1942–1943 edition, p. 41.

was selected to view the exhibit and they reported that "drawing was a powerful means of mental discipline which in addition possessed high commercial value."

The long history of art education in the schools of Milwaukee has established at least an expectation, if not a tradition, of art in the district curriculum. Although it has changed drastically in scope and focus over the years, this is one of the oldest programs of art education in the United States.

Over the years the art program has gradually gained strength with increasing numbers of specialists, supervisory personnel, curriculum, television programs, and art specialty schools.[3] However, 1970 was the district's peak enrollment year, with nearly 133,000 students; and enrollments have steadily declined since that year to the present student population of less than 85,000. This represents an enrollment decline of nearly 37 percent. With this decline have come the expected retrenchments and budget cuts. Very often the art programs are among the first to lose in times of financial crisis or academic crisis. How has the MPS art program fared under both of these pressures?

One indicator that is relevant to this question is the number of art teachers in the district. This number hit a peak in 1974 with 127 secondary art specialists and ten elementary art specialists. A better indicator might be the ratio of art teachers to students, as the student population has fluctuated so drastically in a negative direction. Beginning in 1960 this ratio is as follows:

1960	1 art teacher per	1,568	students
1965	1 art teacher per	1,718	students
1970	1 art teacher per	1,218	students
1975	1 art teacher per	877	students
1980	1 art teacher per	809	students
1982	1 art teacher per	900	students

From these figures we can see that the current ratio is not as strong as in 1975 when the secondary art teachers reached their peak number and the enrollment decline had not affected the high schools as much as the lower grades. But the ratio is still much stronger than the figures from 1970 and earlier, and this ratio is likely to improve into the near future as the enrollments appear to have leveled off. A move is now under way to increase elementary art specialists in the district. From this perspective the future of art education in the Milwaukee Public Schools appears to be very strong.

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[3] For more information on the Milwaukee art program, contact Dr. Kent Anderson, Milwaukee Public Schools, 5225 West Vliet St., P.O. Drawer 10K, Milwaukee, Wisconsin 53201.

4. THE ART CURRICULUM

The elementary art curriculum (K-6) is contained in seven booklets, one for each grade level; the middle school curriculum is outlined for grades 7–8 in another document. The high school curriculum consists of a year-long art foundations course that surveys the various art media areas and a broad selection of more advanced specialty courses. One of the reasons for the selection of Milwaukee for this study is the amount of attention paid in the curriculum documents to the critical and historical domains of learning as well as the productive domain. The Milwaukee curriculum is the result of many years of development and revision, and it continues to be revised as the schools change.

The Milwaukee curriculum guides, instructional television programs, and supplementary curriculum documents are designed to adhere to the state philosophy of education, which is summarized in a 1979 publication from the Wisconsin State Superintendent of Public Instruction entitled "Towards Excellence in Education." More specific direction for school art programs is provided in the two state art guides: "A Conceptual Approach to Art Curriculum Planning: K-12," and "Environment for Art Instruction: K-12."

Figure 1 charts the Milwaukee curriculum documents for elementary, middle school, and high school levels as they relate to the state guides. The basic elementary document, "Experiencing Art: A Guide for Elementary Teachers," consists of seven booklets, one for each grade level, that outline the district's interpretation of the state philosophy, but do not prescribe art lessons. "Experiencing Art: An Instructional Supplement," also published for each grade level, is organized utilizing the conceptual approach designated in the state art guide. The instructional supplement also provides explicit examples of art lessons based on the 15 concepts that are the foundation of the elementary curriculum.

A series of instructional television programs with corresponding written guides supplement the art curriculum documents. Thirty videotaped programs entitled "Art Life" were written and produced between 1974 and 1976 for grades 4, 5, and 6. Thirty additional video programs entitled "The Artifactory" were written and produced in 1979 for grades 1, 2, and 3. These were funded in part by an ESEA Title 14-C grant. The program series is "intended to provide historical, cultural, and aesthetic motivations to the classroom" in support of the regular curriculum documents. The video programs are telecast regularly over the district's own system, and every teacher is provided with the telecast schedules and grade level curriculum guides.

The elementary instructional supplement is more prescriptive than the original elementary guide, but even at the most prescriptive level the instructional activities and video tapes are intended for use at the discretion of each teacher. This is consistent with the philosophy, expressed in the state curriculum documents and reflected through the MPS curriculum materials, that teachers understand their own students and educational settings best. Students are viewed as problem solving learners who should be allowed opportunity to follow their own interests.

The Milwaukee curriculum structure and instructional approach consistently reflect an educational philosophy associated with a major school of thought commonly referred to by philosophers as Experimentalism. As it applies to education and to art, it is most fully developed

Elementary	Middle School	High School
Experiencing Art: A Guide for Elementary Teachers K, 1, 2, 3, 4, 5, 6	Art in the Middle School: A Conceptual Approach to Curriculum	Art Foundations (prerequisite)
		Art and Architecture
Experiencing Art: An Instructional Supplement K, 1, 2, 3, 4, 5, 6 (Application of Elementary Guide)		Art Metals
		Ceramics
		Commercial Art
Art Life 1974-76 (IT* Teacher's Guide)		Graphic Arts
		Painting
The Artifactory 1979 (IT* Teacher's Guide)		Textile Design
Art and Reading Readiness		Art/Environmental Aesthetics
Art/Environmental Aesthetics		
	General	
	Safety Manual Art Office Resources	

*Instructional Television

Fig. 1—Milwaukee Public Schools Curriculum Documents
A Conceptual Approach to Art Curriculum Planning: K-12
Published 1970 (State Guide)
Environment for Art Instruction: K-12
1973 (State Guide)

in the writings of John Dewey.[4] Experimentalists present a view of reality uniting subject and object through experience. Learning is viewed as a process of problem solving that proceeds best from the student's own curiosities and concerns. Knowledge and skills are acquired by the student as needed in order to solve a problem the student has uncovered.

This philosophy is stated and implied in the text of the curriculum guides and video programs. For example, in the state document, "Towards Excellence in Education":

> There is an emphasis upon learning as inquiry, discovery, or problem solving, a theory of learning according to which the learner is expected to discover and formulate for himself the major concepts of each discipline. As the learner becomes more adept in problem solving or concept formulation, he hopefully will become motivated to continue learning.[5]

The district document, "A Conceptual Approach to Art Curriculum Planning," follows with this advice:

> The guide should stress the needs for teacher awareness of children's interests, concerns, problems, attitudes and the choices and decisions which they make. This knowledge can pro-

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[4] John Dewey, *Art as Experience*, Putnam, New York, 1958. See also *John Dewey on Education*, Reginald Archambault (ed.), Random House, Inc., New York, 1964.

[5] Wisconsin Department of Education, "Towards Excellence in Education," Madison, 1973, p. 6.

> vide the basis for selecting specific areas of exploration in the art program for any group of children.[6]

From these statements it appears that three elements that are educationally consistent with Experimentalism are urged: (1) problem solving is the basic learning model; (2) learning is based on experience; and (3) the concerns and interests of learners are considered.

The activities in the curriculum materials generally emphasize art production. Critical skills and knowledge about art history are intended to stem from studio experiences and there are only five lessons (one at grade levels K, 1, 3, and two at level 6) devoted exclusively to analysis and discussion of works of art. This emphasis on studio activities might be attributable to the belief that students are generally more interested in and engaged expressively by studio activities than by talking and writing about works of art and artists. It might be because of the curriculum writers' greater familiarity with the studio tasks than with critical and historical tasks. In any case, activities relating to three domains of studio, history, and criticism are not equally developed in the curriculum materials at any level K through 12.

A major feature of the Milwaukee curriculum is its conceptual approach, explained in the state guide:

> Generalizations and concepts are not to be taught as words or facts per se. They should not be memorized but the student should arrive at them as discoveries through selected things, persons, events, processes and relationships. The learner should be encouraged to apply the concepts in different ways and in new situations.[7]

The designated generalizations and subordinate concepts provide the teacher with persistent themes to guide selection of experiences that will lead students to learn by discovery:

> In planning, move from generalizations to concepts to facts, observations and processes. Instruction should permit the learner the thrill of discovering meaning, of moving from the specific to the general.[8]

Some problems are associated with the use of concepts and generalizations in the Milwaukee curriculum. First, the 15 concepts (see Table 1) that are the basis for the K-6 curriculum are in fact generalizations that make assertions or claims to validity that concepts do not. Concepts, in other words, do not function as true or false, valid or invalid. Rather, the statements in question are composed of concepts and some relationship among them is asserted. A grasp of each statement's meaning requires development of the several concepts used in the statement.

A second problem is a practical one of learner readiness to develop concepts and understand generalizations through the discovery process. Single learning activities or even clusters of art lessons do not explicitly suggest to the learner what generalization is to be learned. The learner is to discover the concept or generalization for himself or herself. This task is not an easy one and might be especially difficult for younger children to accomplish.

Students are not expected to master particular content. The 15 concepts are so broadly stated that, appropriately, there are numerous acceptable means for acquiring them and numerous valid variations of each concept at each grade level. Because of the number of specialty schools and the differing school organizations, such as open schools, it is difficult to assess the continuity of the art program. However, continuity is expressed in the elementary curriculum materials, and in the correlated instructional television programs and guides.

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[6] Milwaukee Public Schools, "A Conceptual Approach to Art Curriculum Planning."

[7] "Towards Excellence in Education."

[8] Ibid.

Table 1

THE CONCEPTUAL FRAMEWORK

Generalization I—Sensory Awareness and Visual Perception Are Developed Through Art Experiences

1. Ideas are communicated through infinite varieties and combinations of media.
2. Ideas are explored or expressed through problem solving.
3. Art experiences help develop the use of the senses.
4. The arts satisfy man's physical and psychological needs.

Generalization II—Methods of Communication and Responses Are Developed Through Learned Aesthetic Discrimination

1. The arts provide man with a nonverbal mode of expressing his response to his environment.
2. Participation in the arts process brings new understanding to the arts.
3. The arts enrich the quality of life.

Generalization III—Creativity Is Developed Through the Personalizing of Manipulative and Organizational Skills

1. Art is derived from the use of the basic elements of design.
2. Principles of design are utilized in organizing visual elements.
3. Personal expression is enhanced by the way techniques and tools are utilized.
4. Objects and spaces exist in relation to each other.

Generalization IV—Cultural Diversity and Heritage Are the Products of a Society's Whole System of Institutions

1. Art enables us to understand our own and other cultures.
2. Societies communicate beliefs by developing visual symbols.
3. Man exists as a form in nature.
4. Man is capable of changing his environment.

If the curriculum is implemented as outlined, a student who enters the Milwaukee schools in kindergarten and attends regularly through sixth grade will experience 13 art lessons (once in kindergarten and twice each succeeding year) focused on each of the 15 art curriculum concepts. The concepts are the consistent organizing factor and the teacher is free to choose various types of art lessons to teach the concepts. The lessons provided in the grade level booklets are offered as suggestions.

The required middle school art program consists of approximately 95 class periods. The organization of these teaching sessions varies from school to school and may be offered either on an alternative day basis during the seventh grade or during one semester of the seventh and one semester of the eighth grade. It can also be scheduled on a block time basis meeting daily for one semester. Elective opportunities include an eighth grade one or two semester offering and, at all schools with ninth grades, *Art Foundations*, a year-long course offered daily for one unit of high school credit. It can be taken by any high school student.

Art offerings may vary slightly at eighth grade top elementary schools and at multi-unit middle schools where the sixth grade time allocation and curriculum applies. The curriculum guide for the required seventh-eighth grade art course, "Art in the Middle School: A Conceptual Approach to Curriculum," identifies four major conceptual areas for art experiences. They are:

Learning to See . . . with sensitivity and discrimination.
Learning to Explore Ideas . . . to become alive to visual themes.
Learning to Explore Materials . . . potentials and limitations for creative art expression.
Learning to Discover Design . . . in nature, in man-made forms, in art expression.

Twenty-three art courses are offered at the high school level with *Art Foundations* prerequisite. It provides a survey of many areas including painting, drawing, ceramics, sculpture, jewelry, and textiles. Curriculum at the high school level consists primarily of the course descriptions published in the district catalog and the extensions of these descriptions by individual art teachers in the various schools. After the required foundations course, a system of beginning and advanced levels for each studio mode is the basic organizational factor.

5. THE ART PROGRAM

THE HOMES ON JUNEAU & PROSPECT

East side elegance, century-old homes at Junea and Prospect, Milwaukee. Drawing from "Milwaukee, the Cream City Observed," © 1980, Steve Sinske. Reprinted with permission.

The systems for delivering art education to the students in the Milwaukee Public Schools are complicated. These are: (1) the program of elementary art education implemented in 85 schools by classroom teachers, and by 14 art specialist teachers in 24 schools; (2) the middle school art education program implemented in the 18 middle schools by 32 art specialist teachers; (3) the high school art education program taught by 49 art specialist teachers in the district's 15 high schools; (4) the creative arts specialty schools: one elementary, one middle school, and one high school within-a-school; and (5) the role of art administration. See Fig. 2.

A wide range of in-service courses in art education is available to classroom teachers and art specialists. Most of these courses are taught under the aegis of the MPS district; some have college credit available. The art supervisors and curriculum coordinator from the art office generally teach these courses, which are regularly listed in the directory of staff development opportunities that is published by the district twice each year.

ELEMENTARY ART EDUCATION

Most of the elementary art program is taught by regular classroom teachers in the majority of elementary schools that do not have access to an art specialist. The classroom teachers in these schools are supervised by four supervising teachers of art who work out of the art office. Each of the supervisors is responsible for about 27 schools, including the schools that have art specialist teachers. Although each of the supervisors works differently, typically they make visits on a rotating schedule announced in advance to the schools and they make themselves available to assist by request from the teachers. Supervisors try to develop good relations with the principals and faculties and often communicate with the schools and do such things as place displays about the art program on the school bulletin boards.

The tasks of the art supervisors are to promote the teaching of art following the concepts in the art curriculum and to assist the teachers with art instruction in whatever ways they can.

1 Art Curriculum Specialist

1 Supervisor of Art Education

49 High School Art Teachers
15 Schools

32 Middle School Art Teachers
18 Schools

4 Supervising Teachers of Art
(Each responsible for about 25 schools)

(2000) Elementary Classroom Teachers	14 Elementary Art Teachers
85 Schools	24 Schools

Fig. 2—Milwaukee Art Education Personnel

This is sometimes accomplished by demonstrating teaching in the classroom, assisting with the ordering of materials, suggesting teaching approaches, informing teachers about available resources, and by giving general encouragement.

I visited some classes in one elementary school where the teachers were giving art lessons. In a fifth grade classroom, the friendly and cheerful experienced classroom teacher was expert in orchestrating the movement and activity of her 29 students.

She began the art lesson by leading the children in stretching exercises and then asking them to sit down and place their heads on the tables and close their eyes. They all conformed with no questions, as if they had done this before. The teacher then instructed the children to imagine a "little yellow machine with buttons on the dash arranged in alphabetical order." They were to imagine a place they would like to visit and to picture themselves in the machine rising above the city and the lake and flying to the imagined destination. Then she gave each a sheet of yellow paper, "it looks kind of sunny," and boxes of crayon-pastels to do a drawing of the place they imagined.

This lesson focused on motivating the child and stimulating imagination; the resources to produce art were assumed to inhere in the child. There was no attention to instruction in any of the three domains of art learning. There was no art content.

The teacher indicated that she had taken the "Art History and Criticism" in-service course from Dr. Anderson; she used to tune into the TV art instruction series, but she got bored after seeing the programs several times and no longer used them. She viewed art lessons for the children as a "release of tension." She said that the reading groups took a large portion of her time as she spent at least a half hour with each group.

Later, I discussed art education with another teacher in the same school, and she told me that she didn't do much in art or music because of pressure to raise reading and math scores. She believed that teachers districtwide were feeling this pressure and that art teaching was suffering because of it.

There were other schools to visit on my schedule, and I was anxious to learn if the story I received at this school was pervasive. The next school was in a distant suburb near the district border in a typical quiet, well-kept, residential neighborhood. "Art is a regular part of the curriculum," I was told by the principal, "but it's not like reading. Art doesn't have to be taught every day." She told me that teachers were expected to teach art in this school, but that they could schedule it in blocks of time, if they chose, rather than teach 90 minutes each week.

This principal seemed to understand the district art program. She expressed her doubts that the reading tests had affected the teaching of art and music in her school: "You can't expect a child to have too much reading at once." She was in favor of a balanced educational program and she seemed to be very relaxed and confident about the quality of education received by students there. Visits to classrooms in other schools revealed much more art activity. One teacher was very enthusiastic about teaching art and explained how he occasionally used several days of classtime for a large art project. The student work in his classroom was very good.

Subsequent visits to other elementary schools revealed greater similarity to this school than to the first school described above. Most teachers were prepared to teach some art and seemed to be aware of the curriculum as a source of ideas, although the level of instruction and the content of the lessons were sometimes not adequate. Emphasis on studio art activities was usually very pronounced.

One of my most interesting visits to an elementary school in which instruction was the responsibility of classroom teachers was at one of the schools under the supervision of Gordon Goodrich, one of the four supervising teachers of art on Kent Anderson's staff. The principal at this school was very well informed about the art program and had a ready answer for all of my questions. "Yes, the teachers are scheduled to teach art 90 minutes each week. Yes, each teacher has an art guide. Yes, they adhere to their teaching schedule, which is posted on the office bulletin board and in each classroom." I was impressed with the principal's responses and later learned how Goodrich approached implementation of the art curriculum in the schools under his supervision.

I visited three teachers in this school during their art lessons, two third grade classes and a fourth grade class. In the first class, Ms. Brown was directing her children to make a clown figure using clay and the "pull-out" method. She explained that that month the class was focusing on the human figure for art. This lesson was directly from the "Experiencing Art" guide and the subconcept was: "Manipulative experiences provide physical satisfaction," which could cover almost any activity. Ms. Brown's class had studied clowns earlier when the circus was in town. The children were quiet, attentive, and very much involved in their work; they loved to make things. She said, "Some of you are finishing and I really like them." As I left the room I saw an attractive display on a seasonal theme, with trees done by the children.

In the next room Ms. Green's class was making animals out of wood pieces and, because of the limited sizes and shapes of the wood, most were quite abstract. They had only glue and the wood to work with—no nails or tape to hold the pieces together while the glue dried—and some of the children were having trouble. Ms. Green said that they were studying animals in preparation for a trip to the zoo. She seemed confident about her art program and said that she didn't use the art guide much, or the TV programs, but she did receive assistance from the supervisor. She did not seem to be interested in the critical or historical domains. I told her about the models created by the artist, Noguchi, and how they related to some of the things that her students were doing. She showed no interest even when I told her about a children's book about Noguchi[9] and his work. As the children showed her their creations she offered sincere praise; she appeared to enjoy their work.

The students in Ms. Gray's class were also involved in a lesson from the art guide. This one had to do with making city scenes using crayon lines over a background of colored tissue paper glued on a cardboard backing. The concept from the curriculum was "man is capable of changing his environment," and the subconcept was "man-made objects can be used in creating pictures." This project was obviously related to a large bulletin board display about communities The display was organized with three-dimensional paper buildings. Photographs of city scenes were on display at the front of the room.

Ms. Gray told me that she rarely used the TV art programs, but that she taught art every Tuesday and used the lessons from the guide. As this art lesson progressed she talked with the children about the colors they might see in the morning or at night. She discussed the use of "overlap" with the tissue paper and how they might achieve "balance" in their pictures. She was obviously using art concepts in her teaching. As in the other classes, the children were absorbed in their work. "How many enjoy what you are doing?" asked the teacher, enjoying the time herself. All raised their hands. One little boy offered, "It's better than reading." Ms. Gray responded in jest, "Would you like to have art every morning?" The children, emphatically, said "Yes!" The teachers at this school were teaching art and seemed to have a more regular program than in some of the other schools.

In my view, several problems are associated with the basic implementation of the elementary art curriculum. First, it is difficult to ascertain if the art curriculum is being adequately implemented, or even to know if attempts to teach art are being made by the classroom teachers. Each art supervisor is spread thinly across at least 25 elementary schools and cannot visit each school often enough to monitor the extent of art instruction in each classroom.

Second, the art curriculum is based on a philosophy that encourages teachers to teach the designated broad art concepts in their own ways. This, of course, can be an asset if teachers are well-prepared and motivated to teach art. The lessons outlined in the curriculum are examples for each concept and grade level, but strict adherence to the written lessons is not encouraged. Any particular concept might, therefore, be taught a multitude of different ways by the many classroom teachers at each grade level. If the curriculum is so loosely structured that it provides no guidance and anything counts as acceptable art instruction, then it is not a curriculum at all. The art supervisor visiting a school to observe art instruction and displays of student art is required to interpret how and if art instruction is compatible with the goals of the curriculum and if instruction addresses one of the 15 major art concepts contained in the curriculum.

A third difficulty has to do with the pressures for achievement in mathematics, reading, and writing. These pressures encourage teachers to spend more time and effort on those areas of the curriculum and consequently less on the subjects that are not part of the districtwide testing programs. The reality of these pressures was evident during interviews with classroom teachers, although some indicated more concern about the tests than others.

Adding to the problems of art curriculum implementation is the fact that art supervisors are support personnel and have no authority to assure that art is taught. This responsibility resides with the principal, whose degree of dedication to a balanced curriculum including art has a profound influence on the amount of time that is spent on art instruction in each elementary school.

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[9] Tobi Tobias, *Isamu Noguchi: The Life of a Sculptor*, Thomas Y. Crowell Co., New York, 1974.

From Gordon Goodrich I learn that his approach to art supervision is based on two realities in the Milwaukee Public Schools: (1) the principal is the only person authorized and responsible for curriculum implementation, and (2) knowledge of the 15 art concepts is necessary to determine if the curriculum is being taught in the classrooms. After seeing the effectiveness of Goodrich's approach in the principal's office and in the classrooms of the school, I interviewed him to gain more insight regarding the process.

Goodrich's fundamental idea is to work with the principals and teach them what to look for. He believes that if the art curriculum is not implemented it becomes just another idea book. He has memorized the concepts around which the curriculum is organized and understands that these provide scope for the art program, but are not sequential. Sequence can be developed through planning. Goodrich sets up a series of visits with individual principals, and on the first visit he educates them, or refreshes their memories, regarding the conceptual framework of the art curriculum. He goes through the curriculum documents with them and explains how a concept is translated to an art lesson. He provides the principal with a calendar for each grade level with a list of the concepts that should be taught during each month, illustrations of the materials needed (drawn by Goodrich), and a schedule of the TV broadcasts correlated with the lessons.

The principal is also given a list of art materials for the suggested projects, organized by the month, and including MPS stock numbers and prices for easy ordering. The planned visits with the principal usually involve one or more of the following: (1) Goodrich and the principal view displays of student work and determine which of the art concepts are applied in the art project; (2) they visit classrooms to "see to what degree classrooms reflect art efforts"; (3) they discuss with individual teachers "to what degree classrooms reflect use of the grade level art guides"; (4) they discuss with individual teachers their "awareness and understanding of art concepts"; or (5) they see to what degree the art concepts are being reinforced in classrooms.

Gordon Goodrich has developed an approach that, in my estimation, effectively addresses the major problems of implementing the art curriculum in the Milwaukee Public Schools. He focuses on the key person for implementation and he facilitates the process so that the basic requirement from the teachers and principal is a willingness to try. Goodrich's regard of the grade level documents as curriculum to be implemented rather than books of ideas is an important factor in his approach and will be an essential attitude if implementation is to be improved districtwide.

During one of the visits to Milwaukee I discussed with Kent Anderson the perplexing problem of gaining information about the teaching of art in these 84 elementary schools with no art specialists. "We have no problem in the schools where we have specialists, with knowing how much art takes place. But we do have a problem in the other 80-some schools."

I decided that we might gain more insights by asking the classroom teachers to respond to a few direct questions. My research assistants and I developed a brief questionnaire that attended to some of the persistent questions and asked Dr. Anderson and his staff to review it. After making minor revisions, I sought permission to administer the questionnaire to a sample of teachers in 12 elementary schools (two schools under the supervision of each of the six administrative areas in the district).

From the responses of 122 teachers in the 12 schools (see Table 2) we learned that 90 percent indicated they have the art curriculum in their classrooms (part of the 10 percent who don't are specialist teachers who don't teach art); 105 teachers indicated that they taught art an average of 68 minutes each week. All of the responses to the questionnaire represent the teacher's perceptions and are not necessarily accurate, but they do provide more information

Table 2

MILWAUKEE ELEMENTARY TEACHERS' QUESTIONNAIRE RESPONSES

	Item	Teachers' Responses			
1.	I have a copy of the art curriculum for my grade level in my classroom.	Yes	90%	No	10%
2.	On the average over the year, I teach art in my classroom about 68 minutes per week (mean of 105 responses).				
		%	%	%	%
3.	I use the district art curriculum guide.	18	55	18	9
4.	I teach the concepts for art outlined in the district guide.	27	56	11	6
5.	I use the district's art programs on television in my classroom.	3	17	21	59
6.	I display my students' artwork in my room and in the school.	89	8	2	1
7.	I display or show art prints to my students.	21	36	29	14
8.	I show art slides or filmstrips to my students.	3	21	35	41
9.	I discuss works of art and artists with my students.	3	36	39	22
10.	I teach my students to describe and analyze works of art.	3	26	42	29
11.	I direct my students in the making of art objects.	55	34	9	2

12. Which three areas of the curriculum do you feel *best* prepared to teach?

87% reading
63% language arts
20% social studies
11% music
79% mathematics
20% science
14% art
6% physical education

13. Which three areas of the curriculum do you feel *least* prepared to teach?

3% reading
8% language arts
22% social studies
85% music
3% mathematics
46% science
55% art
78% physical education

14. When it comes to teaching art I worry about (mark all that apply):

* 33% allocating time for it in the week
20% managing materials
3% answering students' questions
18% my own knowledge of artists and their works
26% my own experience with artist's materials

*percent of all responses

		Strongly Agree %	Agree %	Uncertain %	Disagree %	Strongly Disagree %
15.	I believe that art is basic in education.	35	54	6	6	0
16.	My students know the names of quite a few artists.	0	9	25	38	28
17.	Art is a regular part of the curriculum in my school.	32	51	8	9	0
18.	I don't have as much time for art in my classroom as I had several years ago.	33	39	12	16	0
19.	I would welcome more specific direction in the teaching of art.	38	39	12	9	2
20.	Other curriculum priorities cause me to teach art less often than in previous years.	47	33	9	11	0
21.	I use mimeographed coloring sheets and consider this an art experience.	2	6	8	25	59

than we had without the instrument and are worthwhile in that sense. There was no attempt to develop a random sample that would generalize to the entire population of teachers in the 84 schools, and there is also the possibility that responses were biased because of teachers' knowledge of the research project.

In support of the validity of this information, however, is the fact that teachers responded voluntarily and anonymously. The negative responses to some items strongly suggest that teachers were not under pressure to impress anyone. A disappointing 80 percent said that they utilize the art programs on television seldom (21 percent) or never (59 percent); 73 percent of the respondents indicated that they use the curriculum guide often (18 percent) or occasionally (55 percent). A strong 83 percent indicated that they teach the art concepts outlined in the guide often (27 percent) or occasionally (56 percent).

In relation to instruction in the three domains, the results from the questionnaire support our classroom observations: 89 percent of the teachers direct their students in the making of art often (55 percent) or occasionally (34 percent). The teachers display art prints often (21 percent) or occasionally (36 percent). Fewer teachers show art slides or filmstrips (76 percent seldom or never), discuss art and artists with students (61 percent seldom or never), or teach students to describe and analyze art (71 percent seldom or never). However, 89 percent of those responding display their students' work often.

As might be expected, teachers indicate the three subjects in the curriculum that they feel best prepared to teach are reading (87 percent), mathematics (79 percent), and language arts (63 percent). When asked to indicate the subjects for which they were least prepared to teach, 85 percent indicate they are least prepared to teach music, 78 percent indicate physical education, and 55 percent indicate art. The lower percentage that indicate art in response to this item (followed by science at 46 percent) might suggest that the art curriculum and the supervision and in-service support systems have been effective, at least with 45 percent of the teachers. The figures also explain why teachers choose music or physical education specialists for their schools instead of art specialists when they are allocated only one or two specialists for a school.

The teachers were given six alternatives representing things that worry them about teaching art. One-third of the teachers indicate the problem of finding the time to teach art. The next highest responses have to do with the teacher's knowledge of art materials (26 percent) and the managing of materials (20 percent). Only 3 percent are concerned about their ability to answer students' questions. The high response regarding time allocation supports the comments that we heard from many teachers and identifies time allocation as one of the primary issues that must be dealt with administratively.

The remainder of the questionnaire asked teachers to indicate extent of agreement or disagreement with several statements. A large majority (89 percent) agree that art is basic in education, and 83 percent say that art is a regular part of the curriculum in their school. Considering that these responses come from 12 schools in all parts of the district, they suggest good support for art education. The problem of time allocation is reinforced by the teachers' responses on two additional items: 72 percent indicate diminishing time for art teaching and 80 percent blame other curriculum priorities for this.

The picture painted by responses from this questionnaire portrays teachers who support art in the curriculum, but who are pressured to teach reading, math, and language arts. For most of these teachers an art lesson consists of a studio activity. They are aware of the art curriculum and they follow it rather loosely for their weekly lesson, which lasts about an hour.

Implementation of the art curriculum is accomplished by *art specialists* in 24 of the districts' elementary schools. In these schools the art teachers generally have an art room into which the children are brought by their classroom teacher on a scheduled basis. In many cases the classroom teacher remains to assist the art specialist with the art activity. Sometimes the classroom teacher can reinforce the art lesson with the students back in the regular classroom.

The art specialist who teaches in this situation is often required to be flexible. In several cases the art teacher teaches at two schools on alternating days. The art room can become crowded with student projects because so many children work in the room. The art teacher might have several preparations in a day or a week to accommodate the curriculum and the needs of the different age levels of children from kindergarten to grade 6. There is also the need to correlate the art program with the schedule of the school and the style of education designated for each school. In some cases the art program must be compatible with a particular specialty designation for the magnet schools.

The elementary art specialist has the same support available to the elementary classroom teacher who teaches art: the curriculum, the television programs, a supervisor from the art office, and regularly scheduled, voluntary in-service courses. In addition, probably more frequently than classroom teachers, art teachers utilize the books, slides, art prints, and other audio and visual materials that are available from the central office.

The art program in each of these 24 elementary schools varies according to several factors, including the background and strengths of the art teacher, the enthusiasm of the principal and faculty regarding art in the curriculum, and the specialty of the school if it is other than traditional. For example, the art teacher at a multi-unit, individually guided education school, which is also part of the RISE (Rising to Individual Scholastic Effectiveness) program, conforms to the unique scheduling at that school. She works as part of a team of teachers for planning units and themes and attempts to relate learning from different curriculum areas.

In one elementary school the art specialist teaches an intensive art history course during one segment of the year's art program, and he emphasizes artists and art history during the entire year as he teaches studio projects. This teacher organizes the class by designating each table and each seat with artists' names, so that the children see and hear these names on a day-to-day basis. He shows slides of art and architecture and, with a dramatic and animated style that commands the children's attention, he lectures on various eras and styles from art history.

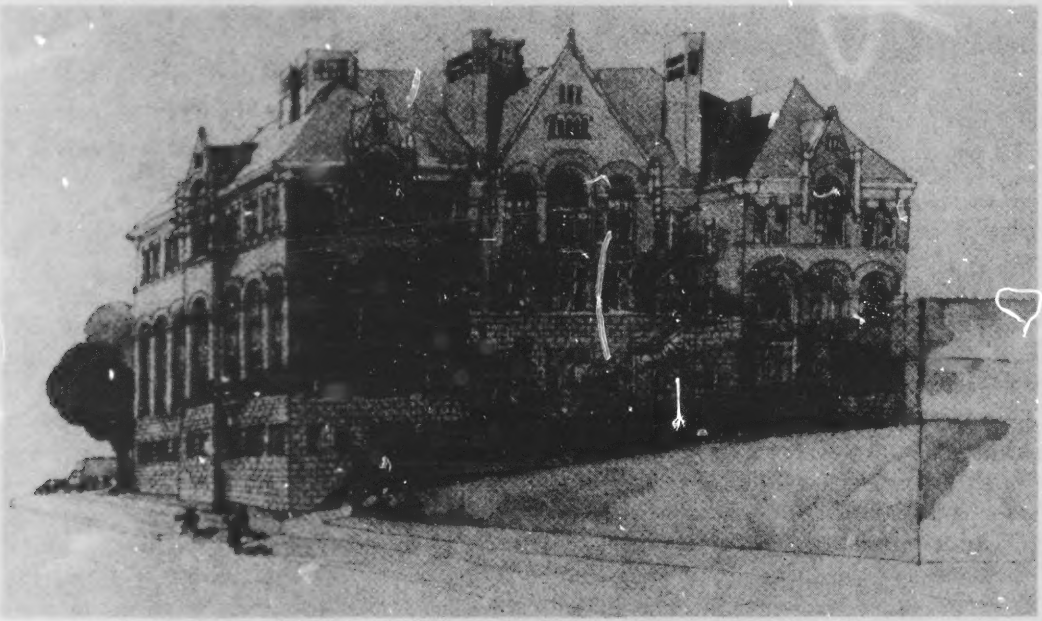
Some of the elementary art specialists test their students for achievement, and virtually all of them evaluate student progress informally. The district art supervisors have access to the teaching schedules of the elementary art teachers and know how much time is spent for art instruction at each grade level. Although the art supervisors are required to interpret the applicability of observed art teaching to the goals of the curriculum, they know that students regularly receive the minimum number of minutes of art instruction per week.

The elementary art teachers do not appear to rely on the lessons outlined in the district art curriculum, but develop art lessons that they determine to be appropriate. This is probably because they are trained specialists with broad but varied backgrounds of education in art history, art criticism, and art production, and because the lessons in the guide are presented as examples that need not be considered prescriptive.

It is difficult to learn to what extent the elementary art teachers are guided by the goals and concepts of the district art curriculum. In any case they are aware of the type of art teaching that is approved of by the art supervisors and by the two top art administrators. The art television programs, at the very least, serve as models for the accepted teaching approach.

Whether or not the art teachers use the television programs for teaching, they have seen some of them and can relate to them as models for instruction.

My research assistants and I were attracted to the Golda Meir School because of a cooperative program involving the art teacher, the Milwaukee Art Museum, and the elementary teachers of the school, especially the three fifth grade teachers. We interviewed the principal, the curator of education at the museum, a museum docent, two other museum educators, the three fifth grade teachers including one of the originators of the idea, the art teacher, about a dozen fifth grade students, and a few of their parents.[10]



The Fourth Street School, built in 1885, now the Golda Meir School. Drawing from "Milwaukee, the Cream City Observed," © 1980, Steve Slaske. Reprinted with permission.

The Meir School is a specialty school located in an industrial section of Milwaukee near a large complex of commercial buildings that are no longer in use. The school building is a marvelous old structure built circa 1885 in what is known as the Richardsonian Romanesque style of architecture. The school was modernized in 1976 in preparation for the magnet school program to achieve racial integration in Milwaukee Public Schools. The principal of Meir is a former art teacher with a strong aesthetic sensibility that prompted him to insist that the architectural integrity of the building be respected during the remodeling process.

The student body is made up of approximately 250 gifted and talented children in grades 3, 4, and 5 who are selected on the basis of teacher and parent referrals. Eighty percent of the Meir students score in the top quartile on a widely used standardized intelligence test, and 90 percent are above the national average on the Metropolitan Achievement tests that are administered to all Milwaukee elementary students. Forty-two percent of the students are black, 53 percent are white, and 5 percent are either Spanish or Asian. The average class size is 28 students.

The story of the program begins with an experienced docent at the museum who was involved from the beginning:

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[10] Interviews recorded for this study were done with the permission of interviewees or their parents.

> We got together because one of the teachers at the school approached me about continuing something that we had started in a previous year when he was at another school. That was that he brought his students for not one tour a year, but several. He came with the idea that he would bring his students to us for several tours. We did that for a couple of years, and other teachers came, then he developed the idea of coming every year, having the third graders come for three tours, and the fourth graders come for three, and the fifth graders. He is a fifth grade teacher.

After discussing the idea of a series of visits for children from one school with the curator of education, and considering possible instruction content for those visits, the museum docent decided to go ahead and try to start such a program.

This docent and her colleagues at the museum planned the tours so that at the completion of the three years, the students would have had opportunities to see the entire museum. Very early in this process she worked closely with the art teacher assigned to the Meir School. They worked on the concepts of collections of objects, the purposes of museums, and the particular role of the Milwaukee Art Museum. This art teacher describes the early program:

> We talked about museum manners and what a museum was. I think at third grade when the children start our program they're not aware of what a museum is and why people choose things that belong in a museum, especially where the art is confusing to them. Why is that piece there and not another piece? So we spend a lot of time in what you would call a real comfortable discussion about why museums are around, and why particular pieces are in museums. The majority of the preparation goes on in the classroom before they get to the museum.

The children become quite familiar with the art museum after several visits and become attentive to the art objects as the newness and strangeness of the environment diminishes. The art teacher relates the school art instruction to the series of museum visits:

> What's nice is that the collection at the art museum is very much in tune with exactly what I do in my classroom. The third graders are just having an introduction to art, so they're learning about shape and color and form. The docents spend a great deal of time exploring those elements in the third grade program and I do the same in my classroom: beginning drawing, learning to mix colors, introduction to new media, and things like that. By the time the boys and girls are in fourth grade, they're producing some experiential kinds of paintings, making statements that they want to make, and many of the things that they see at the museum are pieces that relate to that sort of thing being done by other artists. By fifth grade, we have the opportunity to be a little critical of their work. To be able to look and ask why they might have made a selection of something, or why they chose those particular colors, or why they did a particular piece of artwork. Then they become capable of saying those same things about someone else's artwork.

The cooperative reinforcement of learning accomplished between museum and school art educators is an essential aspect of this program. Single museum visits typically do not result in learning beyond a superficial exposure. Even three museum visits for the children over a period of six or seven months will probably not rival the educational gains that can be made through a daily or even weekly program of classroom instruction at school. When the museum visits are correlated with classroom activities, however, much more educational capital can be gained and children can learn more from the impressive real objects that are not available in the school. The school can prepare the children to view and learn from art works, and school teachers can continue the discussion of particular pieces back in the classroom. The museum can provide the unique experience that is gained only from the viewing of actual original works of art and can support the school art program by organizing the children's art tours to correspond to the school art curriculum.

Third graders in their first year in the student docent program learn about the design elements: line, shape, color, texture, and space in the museum and in their art classroom at school. Following this year-long introduction to the vocabulary of visual form, they participate as fourth graders in a chronologically organized view of the museums collections beginning with ancient art objects and moving right up to contemporary modern. The regular classroom teachers, although they are not primarily responsible for art instruction in this school, participate and utilize the excitement of the museum visits in their classrooms.

After two years of the program and six visits to the art museum, students are ready for the culminating fifth grade year in which they will prepare to take the role of docent and share some of their accumulated knowledge with others. The three visits during the third year of the children's participation were devoted to helping students to find out more about the art objects that they selected as their favorites, or as one that they liked very much. In addition to sketching for observation, the children learned something of the cultural and historical backgrounds of the works and the artists who created them. They were encouraged to try to describe the objects they had chosen and to try to say something about what the objects meant to them. At the museum much is said about teaching students to "read" a work of art. The culminating activity was an evening at the Milwaukee Art Museum for the 90 fifth grade students and their parents and families. This was arranged and sponsored jointly by the museum and Meir School with enthusiastic support from the principal, who served as the master of ceremonies for the evening.

The time came for the long-awaited tours conducted by the students as docents. The students were previously organized in groups of four or five in locations adjacent to the paintings they had chosen to talk about. Each group of student docents, their parents and families, and a museum docent for support, moved into the many galleries of the museum where the art works hung. Each student docent then had his or her turn to talk about the works of art.

Some students were shy and said their piece in a very short period of time. Others seemed to enjoy the experience and obviously basked in the spotlight. The adult docents facilitated the discussion and directed the group from one painting to another as had been rehearsed. Parents often joined in the discussion, making comments, asking questions, and sharing views.

It was possible to record some of the comments by the student docents. One girl stood before a six-foot square abstract painting and, loving every second, commented to the group of about 15 people:

> This painting is *Phenomena Blue Held Over* by Paul Jenkins. It was done in 1975 so it's more contemporary painting. Notice the colors and how it has a feathery feel, and it's kind of a flowing feeling. The blue, I think, is more flowing and the rainbow colors on this side, I think, is more feathery on the edges. This was done by pouring the paint that he used over the canvas. A phenomena is an extravagant feeling, and I think that this shows that if you were sitting in a park and a cool breeze underneath the shade, and this is like the sun and all the colors around, and this is maybe water or something like that. I think that it's a soft painting, but that this is more hot than the blue. I picked this painting because I really like a lot of color and rainbows. This kind of caught my eye. And I looked at all the other paintings and I picked this to be my favorite. I think that if he had this in the center and then painted the background, the background would distract from it and, I think that what he wanted you to see in this painting would be totally different if he had a background. He's an American artist and he's still living. This year, I guess, is the first year I really had to start thinking about something and pick out why I liked it, and what it was supposed to look like. But, in third grade I started coming here and we talked about lines, and colors, and artists, and stuff like that.

This description was accompanied by pointing and gesturing to various points of interest in the painting. Another child spoke quietly but perceptively about a small, very fine landscape that she had chosen:

> This is an oil on canvas by Gabrielle Munter. The title is *The Village Church*. You can see that she colored in a lot of dim colors, like the green, the gray and the brown on the church and then the tree. You can see the detail right up here in the steeple, the little windows. You can see she was interested in line in all of her paintings. The way she has painted the top of the church and the windows. How she makes the top of the church, and the tree, and the road leading into the door, and that little fence down there. This looks like sunset, because you can see the orange on the steeple and some on the tree, and then in the background you can see a little orange, and orange back here. It seems like she painted a lot of colors on top of each other because you can see red, gray, and blue and green stripes going down and sideways. It was painted a long time ago; it looks old. I like peaceful paintings and it was a woman who painted it. It is small, but this can fit in a house where a big gigantic one wouldn't fit on the wall. It wouldn't take up a whole lot of space.

Two boys had worked out a team effort to discuss one of the museum's popular nineteenth century animal paintings, a picture of Jocko, a white dog, confronting a hedgehog:

> First boy: This painting was painted by Edward Henry Landseer. He lived from 1802 to 1873 and he was one of the most famous painters in that time because he painted a lot of pets of wealthy families. This was before photographs so you can see how much detail there is. It looks like you can almost feel the fur and he has all kinds of little detail in the background. Even right here you can see the hedgehog peeking his eye out.
>
> Second boy: I picked this painting because the dog stands out. It's so white against the dark background and it gets darker. It looks like there's a storm on the left side, but as you go to the right, it gets light and it looks like there's a sun back here. The dog might be lost because it hardly looks like there's anything around except the hedgehog. If you look close enough, there is a boat right here and the sail is sticking up. The other reason why he might be owned is because he has a lock. I think the dog might be excited because there's a small glare in his eyes and he's sort of staring up and I'm not sure which one would jump or run away first, because they're both still, but this one, I'm pretty sure, would jump out first because it's curled up and it might just spring out at any time. Landseer was famous for his animal paintings and he was one of Queen Victoria's favorite painters in the nineteenth century.
>
> First boy: The picture is sort of funny and sort of tense because you can see how it's funny to look at how the hedgehog is peeping his eye out, but it gets you sort of tense when you see how the dog is snarling at the hedgehog.

These examples are probably a little more sophisticated than the average level of commentary that took place that evening. However, there were others just as good that were recorded but not reported here. The children's remarks printed above provide instances of Feldman's stages of criticism: description (you can see the orange on the steeple and some on the tree), analysis (if he had this in the center the background would distract from it), and interpretation (I think the dog might be excited).[11] There is an absence of judgment, as Feldman recommends for this age, except for statements of informed preference (I picked this painting because I really like a lot of color). It is interesting that these stages or categories were not part of the instruction the children received either at school or at the museum. They evidently learned primarily from modeling the types of statements about art that were made by the docents and teachers.

The evening at the museum was considered to be a huge success by all those with whom we were able to talk. Most of the children clearly enjoyed the evening and the experience of being placed in the role of expert with something of worth about the adult world to communicate to adults. Parents appeared to be satisfied and impressed. During the post-tour gathering the principal led a discussion with the entire group. One parent commented, "I was impressed with how comfortable the children were with these works of art." Obviously referring to selections from the collection of contemporary abstract art, another parent said, "I was astonished at what they chose to talk about. Here these kids have chosen pieces of art that have stripes or squiggles or something and have seen much more in it than I ever thought they would see."

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[11] Edmund Feldman, *Art As Image and Idea*, Prentice-Hall, Englewood Cliffs, New Jersey, 1967.

As researchers, we knew that it would be difficult to get a very broad sampling of parent response through observation and discussion alone, so we devised a very simple questionnaire for parents who attended the evening event. Forty-nine parents voluntarily and anonymously filled out the questionnaire. Because some couples worked together on the questionnaire or specified one parent to do it while the other tended the younger children in the family, I estimate that these responses represent about 75–80 percent of the families in attendance. The results are listed in Table 3.

This is a very loose gathering of data and the conditions under which they were gathered might encourage positive responses. Even considering these factors, the responses of parents were markedly positive on nearly all of the items. If nothing else, this established that the parents did not respond negatively under these circumstances. In tandem with the other observations and discussions, it seems fair to suggest that the parents were quite pleased with the junior docent program and were generally positive about art education at their school. The principal and teachers who participated also appeared to be enthusiastic. The principal was very supportive of art as a regular part of the Meir curriculum during all of our discussions with him on several occasions. His experience as an art teacher continues to influence his educational philosophy.

There were other less than positive results that I and my assistants observed during the hours we spent at the school and at the museum. Some of the docent instruction at the

Table 3

MILWAUKEE PARENT QUESTIONNAIRE RESPONSES (49 Parents)

Item		Item Mean
1.	I enjoy visiting art museums.	4.49
2.	A person can learn about art by going to art museums.	4.56
3.	A person can't enjoy going to an art museum unless he/she already knows about art.*	4.18
4.	It is possible to become well-educated without studying art.*	3.57
5.	Knowledge and appreciation of art are important in order to understand our culture.	4.17
6.	Almost anyone can learn to appreciate art.	4.19
7.	Learning about art is an important part of my child's education.	4.56
8.	My child enjoys art activities at school.	4.50
9.	My child enjoys attending the art museum.	4.87
10.	The Milwaukee Docent Program has helped my child appreciate art.	4.54
11.	My child discusses art at home.	4.26
12.	I encourage my child to participate in art activities at home.	4.27
	Average Score	4.35

Score:
5 – strongly agree
4 – agree
3 – uncertain
2 – disagree
1 – strongly disagree

*Reverse score for these items.

museum was probably too academic for many of the children. Some of the children appeared to be bored during the museum visits. At the evening event some docents tended to take over and did not allow the children to talk as much as they might have. The art instruction at Meir could have been correlated more with the series of museum visits and the children might have been given much more explicit instruction in the critical and historical domains of art learning. One can tend to look for negative aspects of a supposedly good educational program. However, I was very favorably impressed with the student docent program as a model format that could be implemented in many different situations wherever there are museum educators and school teachers who are willing to cooperate for the benefit of school children.

It was not our purpose for this study to initiate a massive testing program across the district. For one reason, the curriculum does not lend itself to testing because there are no expectations of content to be learned. Kent Anderson says, "We don't have testing; we want to stay away from it. It might be nice to be able to point with alarm to the fact that test scores in art are down, but then that might destroy what art is in the beginning." However, as I describe an art program that appears to be strong, such as the Meir program, it is not possible for me to avoid wondering what the children are learning. Also, what evidence is available for the skeptic who doesn't accept my judgment in describing the art program?

My research assistants and I devised a questionnaire (see Table 4) for use with several groups of students in the district. We did not tailor the questionnaire to the curriculum at any level, but did include basic art information items and we used several items from the National Assessment of Educational Progress[12] because we wanted to see how these students performed in relation to national samples. Also included are attitude items similar to some in the Eisner Art Attitude Inventory.[13]

On the attitude questions the mean response of all 82 students in the Meir fifth grade who completed the questionnaire was 3.46, which comes out between "agree" and "uncertain" on a five point scale with "strongly agree" designated as 5. This is a positive response, but not strongly so. The students responded most positively to the statements: "I like to draw" (4.24), "I like to look at paintings" (3.85), and "I like to paint" (3.73). They disagreed with negative statements: "Artists are usually strange people" (3.87, score reversed), and "Looking at art is boring" (3.68, score reversed). They agreed that "It is possible to become well-educated without studying art," and they were uncertain about the statement "Science is more important than art."

On the information items, every student correctly designated on the multiple-choice format the definition of the terms, *shape*, and *architect*. Seventy-eight percent identified the primary colors, 82 percent understood color mixing of red and blue, and 52 percent identified the secondary colors. Twelve items required responses to works of art shown with slides. Five are NAEP items with national norms for ages 13 and 17 years. The students tested at Meir School are 11 years old on the average, but are selected as academically gifted students. Table 5 compares percentages on the five NAEP questions.

The Meir School fifth graders scored higher on every item than the national sample of 13 year old students and they scored higher than the 17 year old NAEP students on two out of the five items. No tests of the statistical significance of these differences were attempted. These figures suggest, however, that the Meir fifth graders are progressing well in relation to

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[12] National Assessment of Educational Progress, *Art and Young Americans, 1974-79: Results from the Second National Art Assessment*, Education Commission of the States, Denver, 1981.

[13] Elliot Eisner, "The Development of Information and Attitude Toward Art at the Secondary and College Levels," *Studies in Art Education*, Vol. 8, No. 1, 1966.

Table 4

MILWAUKEE GRADE 5 STUDENT QUESTIONNAIRE SCORES (N = 82)

Part 1 (Items 1-15)

Item		Item Mean
1.	I like to draw.	4.24
2.	I like to paint.	3.73
3.	I enjoy making cartoons.	3.62
4.	I like to look at interesting buildings.	3.13
5.	I enjoy learning about artists.	3.04
6.	I like to look at paintings.	3.85
7.	I like to look at sculpture.	3.71
8.	I enjoy talking about art.	3.31
9.	I like to learn about art from other times and places.	3.48
10.	Almost anyone can learn to enjoy art.	3.71
11.	Artists are usually strange people.*	3.87
12.	Science is more important than art.*	2.93
13.	All students should take art in school.	3.31
14.	Looking at art is boring.*	3.68
15.	It is possible to become well-educated without studying art.*	2.09
	Average Score	3.44

Score: 5 = strongly agree
4 = agree
3 = uncertain
2 = disagree
1 = strongly disagree

*Reverse score for these items.

Part 2 (Items 16-40)

Item	Task on Multiple-Choices Format	% Correct Responses
16.	Identify primary colors.	78.0
17.	Identify secondary colors.	52.4
18.	Identify complementary colors.	8.5
19.	Result of mixing red and blue.	81.7
20.	Definition of term "value" in painting.	35.4
21.	Definition of term "shape."	100.0
22.	Definition of term "proportion."	25.6
23.	Definition of term "contrast."	28.0
24.	Definition of term "aerial or atmosphere perspective."	32.9
25.	Definition of term "style."	36.6
26.	Definition of term "architect."	100.0
27.	Definition of term "perspective."	42.7
28.	Definition of term "hue."	28.0
29.	Identify artist from slide of work by Van Gogh.	30.5
30.	Identify country where Van Gogh painted the work.	53.7
31.	Identify Gothic style from slide of Notre Dame Cathedral.	28.0
32.	Identify pointed arch structure from slide of Notre Dame.	51.2
33.	Identify flying buttresses from slide of Notre Dame.	3.7
34.	Identify slide of Dali work as Surrealism.	11.0
35.	Identify slide of Monet work as Impressionism.	18.3
36.	Identify slide of Picasso work as Cubism.	19.5
37.	Identify slide of Pollock work as Abstract Expressionism.	65.9
38.	Identify slide of Seurat work as Pointillism.	13.4
39.	Identify slide of Mona Lisa as from Renaissance period.	61.0
40.	Identify slide of Mona Lisa as work of Da Vinci.	82.9
	Average Score	43.6

Table 5

COMPARISON OF PERCENTAGES OF MEIR STUDENTS AND NAEP SCORES

	Percent Correct Responses		
Task on Multiple-Choice Format	11 yr Meir	13 yr NAEP	17 yr NAEP
Identify slide of Dali work as Surrealism.	11.0	9.6	16.3
Identify slide of Monet work as Impressionism.	18.3	10.5	20.5
Identify slide of Picasso work as Cubism.	19.5	12.0	14.9
Identify slide of Mona Lisa as from Renaissance Period.	61.0	25.0	55.0
Identify Gothic style from slide of Notre Dame Cathedral.	28.0	24.2	34.2
Average Score	27.6	16.3	28.2

this type of information about art. The test scores (see Table 4) indicate areas of art knowledge about which the students are uninformed, such as understanding the terms *proportion* (25.6 percent correct) and *contrast* (28 percent). Surprisingly high scores were achieved on items that required identification of a Pollock work as Abstract Expressionism (65.9 percent correct), and pointed arch structure on the Notre Dame Cathedral (51.2 percent).

Most art educators agree that overall student achievement reflected by the NAEP scores is disappointing and the scores are not to be used as goals at which to aim. Good art programs should produce students who are generally much more knowledgeable about art than the NAEP scores indicate. It is gratifying to see that the Meir students scored well in comparison with the NAEP scores. Indeed it would have been discouraging had they not; but it is clear that even greater advances are achievable through sound and regular programs of art education.

Milwaukee Flats, one of the city's most popular residential styles. Drawing from "Milwaukee, the Cream City Observed," © 1980, Steve Slaske. Reprinted with permission.

ART EDUCATION IN THE MIDDLE SCHOOL

The middle school art program is "an integral and required experience for all sixth and seventh grade students in the Milwaukee Public Schools," according to the district middle school art guide. In addition, elective art is available to eighth grade students. Classes are approximately 50 minutes long and are taught by art specialists at all 19 of the middle schools. (Four schools contain grades 6–8, the rest contain grades 7–8.) Sixth graders receive 45 sessions of art, seventh graders receive 90 sessions, and eighth graders can elect 90 or 180 sessions.

The middle school art guide is basically a support document and does not specify content to be learned or particular lessons to be taught. It does state the topics or conceptual areas of art experience and learning goals that should be emphasized by the art teachers. The guide suggests "it is vital that the student begin to develop the tools by which he can perceive, interpret, and evaluate the qualities of the student's own art and that of others." Teachers are advised that these skills of criticism and appreciation are not inherent in the student and must be taught as purposefully and directly as the four concept areas.

The philosophy underlying the middle school guide is consistent with the elementary curriculum and the high school art program. Art teachers are allowed considerable latitude regarding the content and approach of their teaching. They are encouraged to be innovative and responsive to the specific needs of their schools and their students. At the same time they are expected to follow the general outline for the art program contained in the art guide. As in the elementary curriculum, studio art activities dominate the middle school program. At both levels, however, there is firm and persistent direction to attend to the critical and historical domains as well.

The visits that my assistants and I made to middle school art classrooms indicate that the teachers do attempt to provide a balanced art experience for their students, although art production is definitely the dominant domain for art learning. We gained few impressions that might generalize across the middle school art programs. However, in conjunction with our accumulated knowledge of the MPS district we can say with confidence that the middle school programs are as diverse and unique as the various specialty middle schools.

One middle school includes programs for academically talented, individually guided education, and a large number of students who are achieving below their grade level: approximately 300 children who are at least two grades behind the expected reading level. After several visits over a long period it became clear that some teachers do much more teaching in the critical and historical domains than they seem to realize.

For example, when I indicated during one middle school visit that I was studying how art teachers in Milwaukee teach art history and art criticism, a teacher said, "I really don't do a lot in those areas." However, as I looked around a very large, well-organized and attractive, high-ceilinged art room, I saw art prints of paintings by Picasso and the treasures of King Tutankhamen. The teacher told me that she took her students to the Milwaukee Art Museum at least twice each year. She showed films of contemporary artists (sculptors and painters) at work.

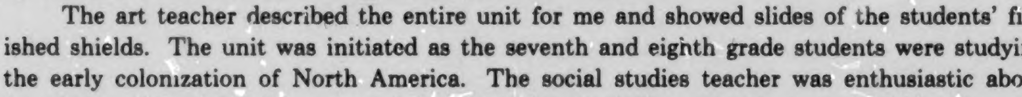
We walked around the room viewing student work. She showed me the beautiful materials on Afro-American art, published by the Cleveland Museum of Art, that she uses in conjunction with one of the art projects. She displays Rembrandt etchings and the artist's name when she teaches the children to do cross-hatching with pen and ink. She brought out the *Art and Man* publications and told how she had the children read about artists. She had three sets of Reinhold Visuals that she uses to illustrate visual concepts. This teacher, who said she "didn't do a lot" in the critical and historical areas, showed me how she lines up art prints along the wall and has students do structured critiques of them. A worksheet that she gives to students defines critique as "a critical essay or review; to make a judgment and analyze merits and faults." The categories that students apply in the critique are color, drawing, placement, neatness, and an overall category. The students respond to paintings by Monet, Picasso, Renoir, Mondrian, and Giacometti.

She also gives students sheets of paper with questions about particular artists and works of art. Students are asked to name the artists and give their birth and death dates and nationalities. They name the art media used by the artists and write titles of other works by them. Students are asked to describe the particular work in view and to tell something about the artist's life. Finally they are to indicate in writing whether or not they enjoy the painting and why. Although I was unable to ascertain the depth of instruction or student response, I could see that students in this classroom were exposed to art history and art criticism as well as studio production.

A very different art program orientation in another of the middle schools exemplifies the diversity among MPS schools. A cultural approach to art education was taken by the art specialist in cooperation with the social studies teacher in this traditional, regular middle school with special programs for academically talented and physically multiply handicapped. The students were completing colorful Indian-like round ceremonial shields with symbolic designs and fringes of yarn, leather, and feathers. The Native American shield design unit followed a unit of study on Afro-American art, which included a great deal of information about the continent of Africa and the various African art and craft forms. Students learned about symbols and motifs seen in African artwork and became familiar with the meanings conveyed by some of the symbols or icons. This background prepared the students for study of Native American iconography and the creation of personal symbolic images.

The art teacher described the entire unit for me and showed slides of the students' finished shields. The unit was initiated as the seventh and eighth grade students were studying the early colonization of North America. The social studies teacher was enthusiastic about correlating this with other areas of the curriculum including art. Students had already completed social studies research in language, general history, and topics related to cultural awareness. For the art aspect of the correlated unit of study it was decided that students would create shields for a game invented by the teachers called "snow shield lacrosse," or "pso/wa/ha/chunka top/ee/cha" in the indigenous Indian language.

The art teacher explained that the shields lent themselves to personal design, which is a natural element of the actual native culture. The personal designs used on their shields were discovered by the students in a directed "vision quest." Historically, young Native American boys undertook quests at about the age of these middle school students. I learned that the students began the shield project by doing library research to learn of the symbols and meanings in native designs. When students returned to the art room, they created small booklets of researched designs. Each booklet contained ten blank pages at the end for their own "vision quest," which actually consisted of variations on ten common Native American themes. Students were encouraged to develop their own variations of native motifs. The teacher provided the following examples of the sun theme.



Although primarily a studio project, this unit also assists students in understanding that visual form can convey meaning and that meaning can be universal as well as personal. They are also exposed to concepts regarding the development of cultural groups and the functions of art in culture. This field of learning is considerably broader than an exclusive focus on art materials and processes, or on the principles and elements of design, found in so many art classes. The quality of the students' work suggests again, as has been posited in the literature,[14] that such understanding enables students to produce work that is significant to them and is of high quality for their age and background.

It was not possible in this study to determine to what extent the district middle school art curriculum is typically implemented, because of the number and diversity of middle school art programs. Neither was it possible to determine to what extent middle school students participate in art education that balances studio emphasis with critical and historical art learning. The schools that we visited, including the two programs described briefly above, appear to treat the critical and historical domains with some enthusiasm and depth. The best indications that I have from our review of the curriculum, visits to classrooms, discussions with teachers, attendance at art faculty meetings, and from hours in conference with Kent Anderson and weeks spent in the MPS district, suggest that art history and art criticism are taught by most of the art specialists at the middle school level, but studio activities are the dominant learning activities. Discussions of art most often occur primarily as motivation for studio activities.

HIGH SCHOOL ART EDUCATION

Art education at the high school level employs nearly 50 art teachers in the 15 buildings. Students in Milwaukee who are interested in art have every opportunity to pursue those interests. A wide range of specialized courses are offered in the district and, because of the High Schools Unlimited program, students usually can attend the school that offers the art curriculum of their choice. They can choose the Bay View High Visual and Performing Arts program or any of several large art programs at other high schools.

All students who elect art must take the districtwide prerequisite full-year course *Art Foundations*, which according to the catalog introduces the student to the "many areas of art including painting, drawing, ceramics, sculpture, jewelry, and textiles, and to the basic skills and materials used in these various art areas." After a year of this art survey, students are allowed to select from any of the beginning level courses such as painting, printmaking, sculpture, or textile design. If they choose, they can then take advanced courses in these areas and others that are offered such as crafts, art metals, cinegraphics, commercial art, drawing, and stage craft. The four courses that offer more emphasis on critical and historical learning are:

> *Art and Architecture*. This course examines why and how people design and build shelters, cities, and other environmental forms. The student will study historical and contemporary architecture and take part in drawing, designing, and model building activities.
>
> *Art Survey*. Art Survey examines historical foundations of many art forms. The student will combine textbook study with related artwork to further understanding of the art forms of various cultures.
>
> *Humanities/Art*. This course looks at the relationships between the arts, individuals and societies. The student will examine the arts of many cultures and eras via slides, film, textbooks, and class discussion.

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[14] Michael Day, "Effects of Instruction on High School Students' Art Preferences and Art Judgments," *Studies in Art Education*, Vol. 18, No. 1, October 1976.

> *Art Museum Satellite.* This unique course meets two hours per day at the Milwaukee Art Museum. Utilizing the workshops, galleries, and resources of the museum, the student will work intensively in areas relating to the art forms, art collections, and architecture of the museum.

Only two high schools appear to offer these four courses with any regularity. One is Bay View High, the art specialty school, and the other is a high school in another section of the city. There are about 1000 students in the other high school and it is integrated, with about 50 percent minority students. Among the three art teachers here, one teaches art history. This teacher's educational background is very strong in studio areas with a BA degree in art education and an MFA degree in painting. He has taken several art history courses during his graduate study. When he began teaching here, this teacher discovered that most students came without much background in art history and he decided that he should provide instruction for them. He teaches art history one week each month for an hour each day, five days per week. This instruction along with the other art history activities results in a course that he estimates is 40 percent art history and 60 percent art studio. Students write one major paper, take semester exams, and visit the Milwaukee Art Museum and sometimes the Chicago Art Institute.

I visit the classroom during one of the art history lectures with slides. The presentation by the teacher follows the model that is seen in most college art history classes. He shows slides and comments as each new slide appears, often using notes. Although this teaching style is not very stimulating, much information is conveyed and the students are surprisingly attentive. After the teacher has concluded the slide lecture, I tactfully and carefully converse with the three students who are at the table near my seat. How do you like art history? What have you learned? They are very positive about learning something of art history. They say that this is the only place they can learn about these things and they appreciate getting to know something about art. They recite the topics that they have already covered: cave paintings, Greek art, Roman art, and the Renaissance.

The interesting finding is the receptiveness to learning in the students. They are very attentive and cordial and seem to be interested in the topic. They seem to realize that they were missing something important with attention only to studio production and feel that they will need a broader understanding of art as many of them go on to college. This is not to minimize their interest in making art, for they profess to enjoy that as well.

Given such receptive students, why is art history taught so little in the MPS high schools? We can speculate on several possible reasons. First, perhaps all students are not as receptive as this group of high achieving students or the intensely art-interested students at Bay View High. I was told by one high school art teacher that if he offered art history he got a small enrollment in the class. If this happens to art teachers often enough they can be "excessed" or moved out of a low art enrollment school to somewhere else in the district. Because art is elective in high school, there is pressure on art teachers to offer popular courses.

Second, art teachers typically are not well prepared to teach art history and usually have little experience with art criticism. Their educational backgrounds are almost always much stronger in the studio areas; most art teachers enter the profession because of their attraction to art-making. It is also likely that the philosophy they were taught as undergraduates was based on the benefits of creative art production. This approach minimizes the content of art as a discipline and focuses on the experiential and expressive aspects of art-making.

A third possible reason for the continued emphasis on art production is related to a point made by Dr. Kent Anderson in one of our discussions. That is, there is not a system for recognition of learning and accomplishment in art history and art criticism as there is in the area of studio production. Students create drawings, paintings, prints, and sculptures and exhibit them in school and in public. At the high school level students can enter competitions and take part in regular exhibition of their work where they receive awards. Teachers receive recognition for the accomplishments of their students; there is often a vigorous system of competition, recognition, and status among the art teachers in a district based on the quality of their students' artwork. Similar systems for recognition are not available for accomplishments in the domains of art history and art criticism at the public school levels.

Finally, it is very likely that most art teachers simply do not know how to go about teaching art history or utilizing the basics of art criticism in their classrooms. College art history instructors have demonstrated for years that great knowledge of art history does not assure good teaching of art history. As Al Hurwitz pointed out in 1969, we are still short of applying even what we know:

> The number of art educators who have been agitating for the inclusion of art appreciation in the art curriculum has been markedly increasing in the past five years. . . . The voices of Stephen Pepper, Harry S. Broudy, Monroe Beardsley, and Theodore Meyer Greene will in the near future have very real links with the classrooms. What is needed at this time, however, is greater application of all these ideas to the actual classroom situation.[15]

Architectural History

One unique high school art program is a cooperative effort between a history/social studies teacher and an art teacher. The program is open to all MPS high school students and is held each summer, but preparation for it occurs during the regular school year and many of the students who participate come from the two teachers' own classes. The class combines the study of local history and architecture and the sketching, drawing, and painting of historically and architecturally important local buildings that were constructed in the 1800s. In addition to its unusual integration of art, architecture, and history, the program is unique because it involves students in actual historical research using primary sources and resulting in original historical documents. These documents are presented and stored at the local historical society's headquarters.

Another unique aspect of the class is its continuity over a period of six years to date. Each class investigates a different section of the city and the results are cumulative, meaning that each section that has been investigated will not need to be studied again by a later group. Thus, the project will end when the buildings of interest in the local area have been researched and written about, although it is likely to move on to other architectural themes. The organizing theme for the undertaking is the material from which all of these buildings were constructed: a distinctive light buff, gold-colored brick. The cream colored brick was produced locally during the growth period in the 1850s, 1860s, and 1870s and was used on many fine buildings in Milwaukee, causing it to be known as the "Cream City."

The basic idea for the class is that students and teachers study and identify Cream City brick buildings, describe and document their construction and history, and create drawings and paintings that capture their structure, architectural style, and personality. The history teacher leads the students through the required research skills and the art teacher assists them with art skills for the depiction of the buildings. The students learn a good deal about the composi-

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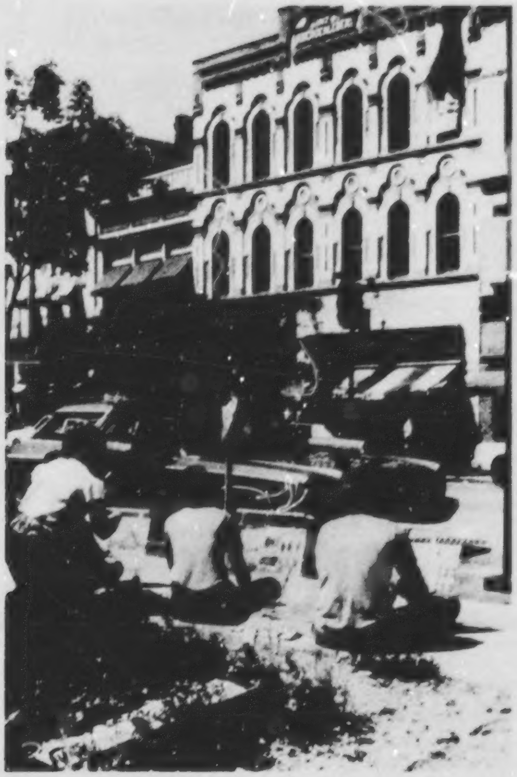
[15] Al Hurwitz, "Art Appreciation and Interdisciplinary Programs," in Stanley Madeja (ed.), *Exemplary Programs in Art Education*, NAEA, Reston, Virginia, 1969, p. 35.



Students in the Cream City Brick Project paint a historically significant building.

tion and production of brick rather quickly and then spend considerable time learning about architectural styles. For example, one of the student worksheets asks the following questions:

> Which three styles flourished in the Eastern United States prior to the settlement of this state?
>
> Which two styles flourished c. 1860–1875?
>
> Which other names are often applied to Gothic Revival?

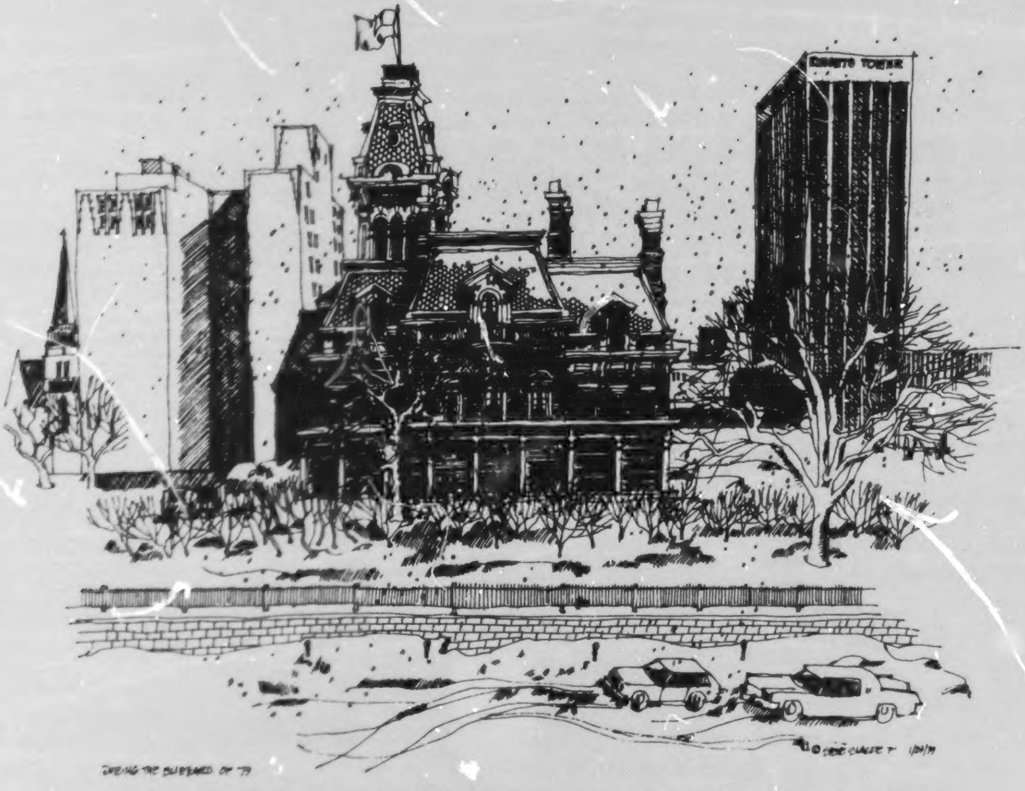
Students are asked to define or draw such things as:

Gothic Window Arch
Keystone
Elliptical Window Arch
Large Board
Belvedere (Cupola)
Cornice
Mansard Roof
Roundel Window

Broad concepts related to urban restoration, preservation, and urban planning are taught. Another student handout mentions the functions of buildings, the need to appreciate architectural beauty, and the character that can be maintained in a community through intelligent restoration of "landmark architectural gems." Students are taught that "cutting ties with our history is like cutting anchor chains to our existence," and, "preservation and restoration can help us understand the processes of our development."

The social studies teacher is a man of great enthusiasm for architectural history. This is no dead subject for him and the students cannot help but catch some of his enthusiasm. I observe him and the art teacher as they show slides and outline the summer program for a group of art students. The history teacher speaks in a rapid-fire, lively manner and conveys a tremendous amount of information in a brief period of time. Architectural styles virtually roll off his tongue: Gothic Revival, Federal Style, Greek Revival, Italianate, Victorian Gothic, Second Empire, Classical Revival, and Richardsonian Romanesque, all in about a minute. But he knows, intimately, each building that he shows, and he talks about who built it, who owned it, what it was used for, and what changes occurred to it over the years. Each building takes on a personality, and I feel from listening to him that it would be fascinating to learn more.

The students who enroll in the summer program first visit all of the approximately one hundred buildings that they will study in three weeks time, and each student selects several that he or she will work on. They spend four days in various archives: the city hall annex, the local history room of the city library, the county court house, and the county historical society. They study fire insurance maps, records of sales, building permits, and other original records dating back a century or more. They try to discover exactly what year each building was built, who built it, the details of the building and its purpose or use, and the architectural style. This information, along with photographs, anecdotal accounts, and a documentation of sources, is



The Mitchell mansion, c. 1870, constructed of Cream City brick. Drawing from "Milwaukee, the Cream City Observed," © 1980, Steve Slaske. Reprinted with permission.

recorded and presented in volumes to the county historical society, which currently holds 13 volumes from the six years of this project.

For the art aspect of this class, students travel to interesting sites where they have four-hour blocks of time to draw and paint the buildings. Churches, farmhouses, breweries, schools, banks, and other types of buildings have been included in this project and have been depicted by the art students. Some students create up to 30 drawings and paintings during the three week session. Each year a display is organized with photographs of the buildings, some of the basic historical information, and the students' drawings and paintings. This display is shown first at the central office in the lobby near the Board of Education room, and then it often is moved to the other locations around the city, usually in the area of town that was studied that year.

This program is an interesting example of actual art historical research, in this case architectural history, which is rare in secondary schools. This is an example of what a real discipline-based program in art history might entail. The format of the program presents limitations without which an even better program might be developed. For example, all students did not participate in both the historical and the art aspects of the class, so that integration between art and history was limited. More attention could be paid to the aesthetic and artistic qualities of architecture in addition to the purely historical dimensions. Students would have more time to learn about the origins of some of the revivalist architectural styles and the relevant art historical periods if the class could be offered during the regular school year.

Studio Art

The range of studio experiences is very broad for the high school level. The quality of work in displays of student art that we saw was impressive. The studio art production of the students in the Bay View High art specialty program is of very high quality as one might expect from a concentrated program that attracts highly interested students. The record of accomplishments by MPS students extends beyond the specialty programs, however, as indicated by the successes of the students in regular art competitions.

One such competition is held annually by the Milwaukee *Journal*, one of the state's largest and most widely circulated daily newspapers. The *Journal* publishes a calendar each year with a color reproduction of a student painting for each month and one on the cover of the calendar. Students from across the state as well as from the Milwaukee metropolitan area compete with MPS students for the 30 awards offered by the *Journal*, including the 13 paintings that are selected for reproduction. In addition, a large student art show is mounted with approximately 250–350 pieces of art work selected by jury process from approximately 800 to 1000 art objects that are submitted annually for the competition. Milwaukee students typically do very well in this competition, which attracts entries from between 75 and 85 cities around the state each year.

One recent calendar included paintings by MPS students on the front cover and for seven of the 12 months. Of the 52 awards given that year, 30 (58 percent) were given to MPS students. For the combined years 1981 through 1983, the MPS students submitted 29 percent of all art works for the competition and these constituted 33 percent of all works selected for the three annual exhibits. Art students in the district do equally well in the local, state, and national Scholastic Art Awards competitions. They participate in numerous local and citywide art displays, poster competitions and other opportunities for exhibition. The recognition that is available for art students and their teachers, especially at the high school level, through art studio production is a major motivation for achievement in that domain of art learning.

THE ARTS SPECIALTY SCHOOLS

The two operating creative arts specialty schools are the Elm Elementary and Bay View High School. The Roosevelt Middle School began as the middle school art magnet in the fall of 1983 and is in the initial months of operation at the time of this writing. Plans are underway for West Division High to become the arts specialty school after a year of remodeling and organization.

The story of the Elm Creative Arts School is both dramatic and well publicized. In addition to articles in local publications, Elm School has been featured or mentioned in articles in *School Arts Magazine, PTA Today,* and *Newsweek.* It is one of the most successful of the magnet schools that are instrumental in MPS's integration program.

Until June 1977, Elm School was one of the (then) 125 neighborhood schools in Milwaukee. It had an enrollment of 440 children with a minority student population of 91.8 percent. The music teacher was the only arts specialist assigned to the school. A new teaching staff of experienced teachers (90 percent with six or more years in-service) with interests in the arts was selected. After a ten-day workshop for the staff, Elm School opened in 1977 as the Elm Creative Arts School.

An MPS publication describes the school and its program:

> The staff at Elm uses the arts—music, the visual arts, drama, dance, and creative writing—in three ways. First, the arts become a part of every classroom and every subject; where appropriate, teachers use the arts to help children understand a new idea. Second, there are separate classes in the arts, and they have as much importance as other subjects. Finally, the arts are interrelated, so children understand that rhythm is important in both music and dance, that color is important in painting and writing.

Emphasis is placed on the use of all the senses—seeing, hearing, touching, and feeling—in the learning process. Teachers at Elm attempt to present art in the context of everyday life rather than as activities unrelated to the rest of the curriculum.

The faculty consists of two classroom teachers at each grade level, a reading resource teacher, and specialist teachers in art, drama, music, and movement (physical education). The school building was built in 1893 and is located in what is now one of the poorer neighborhoods in Milwaukee. A 12-classroom addition was constructed in 1964. The architectural quality of the original structure has been maintained and enhanced through an extensive remodeling that took place before the 1977 opening as an arts magnet school. A super-graphic rainbow stripe applied on the exterior of the building signifies the arts emphasis.

Gerri Mc Namara is the art specialist and is in charge of the art gallery, the room around which school activities and curriculum revolve. Gerri is an experienced professional and is as knowledgeable about art as she is positive with children. She has written about the gallery, how it began, and how it has evolved:

> The Gallery at Elm Creative Arts School is a place that changes often in subject, type, style, content, and movement. Each theme acts as motivation for the school. The Gallery has become the unifier and definer of Elm's manner of studying. It unifies staff and students; it defines the curriculum for parents and the community; it is a place to begin, to end, to act, to be. Its resources are its benefactors and its beneficiaries: students, staff, parents, and the community. We execute about four themes per year, plus an annual family exhibit in September and a student exhibit mid-year.

Gerri and the faculty choose themes for the gallery at the beginning of the school year and schedule them so that each theme is in the gallery for about six to eight weeks. Teachers have this information so they can plan ways to correlate and integrate subjects in the curriculum with the themes. Each classroom teacher generally responds differently to the themes, so there is a variety rather than a uniformity of interaction with the gallery. Most of the themes allow the teachers to relate other subjects, such as science, social studies, and language arts, to the many objects and learning materials that make up each gallery exhibit. Some topics, such as the Baroque era (Go for Baroque), are especially appropriate for emphasis on the arts and at the same time can relate to the rest of the curriculum.

One of the major purposes for this case study project was to learn more about how children are instructed in art criticism and art history as well as art production. The exhibit "Untitled" was especially interesting in that regard and warrants the following rather lengthy description, again in the words of Ms. Mc Namara:

> The last exhibit of the year, UNTITLED, a Gallery about Contemporary Art, was a real challenge because the plan was to take all 375 children to Chicago. For this adventure, they would have to be well prepared.
>
> Since Contemporary Art means what is happening today, artist-friends were asked to display a piece of their work, a biography and to come to Elm to talk about whatever they thought important. Fifteen artists donated, fifteen visited school. . . .
>
> Thirty-six cubes were built and covered with pictures of artwork the children would see at our art museum or Chicago's. Cubes were grouped by sizes: impressionists, cubists and surrealists, sculpture, women artists, American and abstract artists. These cubes were light enough to pick up and strong enough to sit upon. The children could focus on one particular artwork or artist, compare two or more, look at total groups or make new groups. Groupings were arbitrary, i.e., there were women artists who also fit under American or abstract. The children could make new groups by looking at a color, shape, line, face. All their thinking was accepted. The object was to get them to see, search, and organize. Within six weeks of using these blocks, they were familiar with 126 works of art that they would see again. All this while having fun!
>
> There were also six learning center barrels:
>
> Cezanne: contained materials for a still life, literature on the artist's life and work, paper and oil crayons.
>
> Matisse: contained Matisse-like felt shapes and materials on his latest work, particularly his cut-outs.
>
> Picasso: contained over 30 books and pamphlets on the artist's work.
>
> Design: contained plastic, geometric shapes for making designs or to use with cubes.
>
> Realism: contained 36 mirrors, paper and pencils, plus books on realism and pamphlets about artists like Al Leslie, Pearlstein, Duane Hanson, etc.
>
> Sculpture: contained pieces of wood, books and photos.
>
> Included in each of the above were 36 cloths (12" × 18") used to mark off a child's Gallery space. At the end of a lesson, all would be returned to the barrel and they would go on to another work area such as the earthworks table.

It is not difficult to imagine enthusiastic children learning from this environment and enjoying their school experience in the process. It is fair to ask, however, how is the MPS art curriculum implemented in this setting? What about the 15 basic concepts? In response to this question, Gerri Mc Namara indicates to me that she knows what is in the curriculum and that the Elm art program goes far beyond it. An analysis of the art curriculum concepts in relation to the Elm art program would very likely support this contention. There is no way to know for sure, because of the basic philosophy of the art program, which merely *suggests* ways for teachers to implement the curriculum. The philosophy encourages teachers to innovate, to develop open-ended, problem-solving approaches.

Although the art curriculum is not conducive to evaluation by testing, this is not true of other subject areas in the curriculum. As in all schools in the district, Elm students are tested regularly in mathematics and language arts. Because these scores are high, they are used by supporters of the creative arts-centered approach to elementary education to justify the Elm program.

These high scores lend support to the idea of a creative arts focus at this level. It is not possible from available data to attribute gains in test scores to the creative arts emphasis. When the population of the school changed to specialty status, a high percentage of academically gifted students enrolled in the school. For example, on a standardized test of basic skills (aptitude), 66 percent of the Elm fifth graders scored in the top three stanines. Only 23 percent of students on a national average score as high. Obviously this change in school population must be considered as a significant factor in relation to high test scores.

Nevertheless, two additional facts are worth discussing. The creative arts specialty was able to attract a wide range of students, and the school is successfully integrated. Although it is not possible to attribute high scores to the school's educational program, it is apparent that the arts emphasis has not negatively influenced student achievement as some critics would suppose. The children enjoy an enriched arts program and still perform as expected on achievement tests.

The Elm sixth graders (average age 12) were given the same art attitude and information questionnaire that was given to the Meir School students (see Table 6). Thirty-nine Elm students participated. The attitude scores were positive, with a mean score for all students on the 15 items of 3.70 on a scale of 5.0. The top scores were indications of agreement with the statements "I like to draw" (4.39), "Almost anyone can learn to enjoy art" (4.13), and "I like to look at sculpture" (4.00). The average score for the three statements about making art was 3.99, and the average response to the six statements about looking at, talking about, and learning about art was a somewhat lower, but still positive 3.74. These figures suggest a readiness and willingness of the students to engage in critical and historical as well as productive art learning.

Table 7 compares the Elm scores with the NAEP scores for students aged 13 and 17 years. The Elm students greatly exceeded the scores of the NAEP 13 year olds on three items, but fell short on two. They also scored higher than the 17 year olds on two items. Perhaps the best indicator of comparison is the average percentage of correct responses for all five questions.

The 39 sixth graders also obtained impressive scores on several additional items. All Elm students correctly defined the term *architect*, 87.2 percent identified the primary colors and 94.9 percent defined the term *shape*. An impressive 82.1 percent identified Pollock's work as Abstract Expressionism and knew the Mona Lisa was the work of Da Vinci. Although some of the item scores were low, in general the Elm students indicated a good knowledge of the items on the questionnaire, which was not specific to their curriculum. Nevertheless, as was noted above, there is ample room for improvement.

The Roosevelt Creative Arts Middle School was initiated in the fall of 1983 and has been in operation only a few months at the writing of this report. Roosevelt School is another of the central city school buildings in the midst of a less prosperous neighborhood. Like Elm School, Roosevelt has large, colorful graphic designs on the exterior that identify it as an arts school. The graphics represent images of the arts of dance, drama, music, and the visual arts.

Table 6

MILWAUKEE GRADE 6 STUDENT QUESTIONNAIRE SCORES (N - 39)

Part 1 (Items 1-15)

Item		Item Mean
1.	I like to draw.	4.39
2.	I like to paint.	3.82
3.	I enjoy making cartoons.	3.77
4.	I like to look at interesting buildings.	3.64
5.	I enjoy learning about artists.	3.62
6.	I like to look at paintings.	3.67
7.	I like to look at sculpture.	4.00
8.	I enjoy talking about art.	3.56
9.	I like to learn about art from other times and places.	3.95
10.	Almost anyone can learn to enjoy art.	4.13
11.	Artists are usually strange people.*	3.85
12.	Science is more important than art.*	3.62
13.	All students should take art in school.	3.18
14.	Looking at art is boring.*	3.85
15.	It is possible to become well-educated without studying art.*	2.46
	Average Score	3.70

Score: 5 - strongly agree
4 - agree
3 - uncertain
2 - disagree
1 - strongly disagree

*Reverse score for these items.

Part 2 (Items 16-40)

Item	Task on Multiple-Choices Format	% Correct Responses
16.	Identify primary colors.	87.2
17.	Identify secondary colors.	56.4
18.	Identify complementary colors.	15.4
19.	Result of mixing red and blue.	69.2
20.	Definition of term "value" in painting.	48.7
21.	Definition of term "shape."	94.9
22.	Definition of term "proportion."	48.7
23.	Definition of term "contrast."	12.8
24.	Definition of term "aerial or atmosphere perspective."	41.0
25.	Definition of term "style."	56.4
26.	Definition of term "architect."	100.0
27.	Definition of term "perspective."	30.8
28.	Definition of term "hue."	23.1
29.	Identify artist from slide of work by Van Gogh.	53.8
30.	Identify country where Van Gogh painted the work.	66.7
31.	Identify Gothic style from slide of Notre Dame Cathedral.	15.4
32.	Identify pointed arch structure from slide of Notre Dame.	53.8
33.	Identify flying buttresses from slide of Notre Dame.	5.1
34.	Identify slide of Dali work as Surrealism.	7.7
35.	Identify slide of Monet work as Impressionism.	46.2
36.	Identify slide of Picasso work as Cubism.	66.7
37.	Identify slide of Pollock work as Abstract Expressionism.	82.1
38.	Identify slide of Seurat work as Pointillism.	48.7
39.	Identify slide of Mona Lisa as from Renaissance period.	48.7
40.	Identify slide of Mona Lisa as work of Da Vinci.	82.1
	Average Score	50.5

Table 7

COMPARISON OF ELM SCHOOL AND NAEP SCORES

Task on Multiple-Choice Format	Percent Correct Responses 12 yr Elm	 13 yr NAEP	 17 yr NAEP
Identify slide of Dali work as Surrealism.	7.7	9.8	16.3
Identify slide of Monet work as Impressionism.	46.2	10.5	20.5
Identify slide of Picasso work as Cubism.	66.7	12.0	14.9
Identify slide of Mona Lisa as from Renaissance.	48.7	25.0	55.0
Identify Gothic style from slide of Notre Dame.	15.4	24.2	34.2
	36.9	16.3	28.2

Until this year the school was a neighborhood school with nearly 100 percent black student population. The sixth and seventh grades are integrated this year and the eighth grade will complete the transition to integration in 1984–85.

Perhaps the most interesting aspect of the new arts specialty school is that both the principal and the art teacher, Gerri Mc Namara, from Elm Creative Arts School have been transferred to Roosevelt to lead the new program. The similarity in environment is obvious as one enters the school. The lockers have been painted bright colors, and signs of the arts are evident everywhere in the hallways. The atmosphere if friendly and relaxed—much different, I am told, from the tense, restrictive mood of previous years.

The principal has utilized her experience from the years at Elm to encourage a pleasant and dignified learning environment at Roosevelt. The lunch room, for example, has colored cloths and flowers on the tables. Above the lockers in the hallway is a large banner, "The Arts: To Become Totally Human," perhaps a reference to Edmund Feldman's art education text.[16] Also on the wall is the current slogan of the National Art Education Association: "Art Means Language; Art Means Work; and Art Means Values," also developed by Dr. Feldman during his recent presidency of NAEA.[17]

The concept of the gallery as a central organizing factor is replicated at Roosevelt. The gallery theme during my visit to Roosevelt is "Hats Off!" and, as might be expected, features hats and hats and hats in a colorful and interesting display that fills the gallery room. One whole wall is covered with billowing sheets of highly reflective mylar material. Large movie posters of famous hat wearers such as Humphrey Bogart, Gene Autry, and Charlie Chaplin are displayed with real hats like the ones they wore. Hats are suspended from the ceiling and are attached to the walls. Some are displayed in plastic cases.

During my visit a group of eighth grade students enter and begin their explorations, indicating delight in the scope and variety of what they see. Each has paper and pencil for answering questions developed for the gallery visit. The gallery questionnaire asks students to identify types of hats, such as fez, beret, derby, kepi, calash, cloche, bonnet, and bowler. They are asked to discuss why hats are currently out of style, to list famous people noted for their hats, to identify occupations associated with particular hats, and to determine the materials used to make the various hats. One interesting question asks students to identify hats that best convey:

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[16] Edmund Feldman, *Becoming Human Through Art*, Prentice-Hall, Englewood Cliffs, New Jersey, 1970.

[17] Edmund Feldman, "Art in the Mainstream: A Statement of Value and Commitment," *Art Education*, Vol. 35, No. 5, September 1982.

Power
Rank
Religion
Sex
Work
Protection
Ethnicity
Size
Decoration

Students are asked to draw particular hats and to write stories about the hats. They are provided with additional resources including a *Time* magazine article entitled, "In Praise of Serious Hats," a list of hats from the Milwaukee Art Museum's costume collection, a bibliography of books about hats and fashions, and a series of quotations about hats from authors such as Charles Dickens, Oliver W. Holmes, and Kemel Ataturk.

The gallery is obviously fun for the students as they talk, laugh, and move about, working on the questions and collaborating. Roosevelt Creative Arts Middle School appears to be on the same track that has been established at Elm. Time did not allow further investigation of the middle school arts specialty, but the first impressions would lead one to expect success similar to that achieved at the elementary arts school.

High school students paint city scenes.

The arts emphasis at Bay View Visual and Performing Arts High School (VAPA) was initiated during the 1976–1977 school year as one of the specialty programs designed to encourage racial integration in the large MPS system. Each of the 15 high schools in Milwaukee has a career specialty in which students anywhere in the district can elect to participate as part of Superintendent McMurrin's "High Schools Unlimited" program. The educational purpose for the program is to provide students with a means for acquiring entry level skills in a career area and to assist students to engage in advanced career exploration activities.

Bay View High is a 2000-plus student facility located on the edge of Milwaukee's south side industrial area. The school is on a hill overlooking the bay and the entrance to the harbor, which is sufficiently large to accommodate ocean-going commercial vessels. In view also are the yacht harbor and the Milwaukee Art Museum building, which rises from the lakeside park.

The Bay View VAPA program operates as a school-within-a-school with a current enrollment of about 500 students, approximately 180 of whom are visual arts majors. Students come from all sections of the city and from the enrollment areas of all the district's 15 high schools as well as from some of the suburban school districts that have reciprocal arrangements with MPS.

In 1975–1976 Superintendent McMurrin asked Dr. Anderson and his colleagues to develop an arts specialty high school. Milwaukee already had a large trade-technical school with programs in commercial art, photography, and commercial design, and there were also 14 other high schools with art departments. Bay View also had a strong art program with six teachers, but this was to remain separate from the new "career specialty program." After considerable discussion with community and school art leaders the decision was made to offer an emphasis on the design professions. This direction, it was believed, would avoid duplication of existing programs and could attract students citywide as well as complement and co-exist with the established Bay View High art department. The current school brochure mentions the following careers that Bay View VAPA students might prepare for.

Graphic designer
Scenic/costume designer
Greeting card designer
Fashion designer
Display artist
Industrial designer
Art gallery salesperson
Other art-related professions
Jeweler
Advertising designer
Art instructor
Interior designer
Sign painter
Architect
Photographer

The VAPA program brochure presents a lengthy list of goals including intensive instruction in professional arts areas, exposure of students to professionals in the various art careers, provision of student field trips and interaction with local colleges, businesses, and consultants relevant to the professional design emphasis. The steering committee of community leaders has included such persons as the art director of Milwaukee's major television/radio station, an architect, the educational curator of the Milwaukee Art Museum, the state art supervisor, representatives of local university art departments and commercial art schools, parents, students, and school and district art staff.

The Visual Arts program appears to be working well and, from visits that my research assistants and I made to the school, most students and teachers are enthusiastic about it. The program is not, however, without problems. One is sufficient recruitment of students to keep the numbers at a viable level. The VAPA program has to rely on others to make sure that students and parents around the city learn about it and are encouraged to enroll. There is also a problem of drop-outs: Students don't continue in the program for various reasons, sometimes lack of interest or art ability. The decision to attend the VAPA school might not have been made for the right reasons. At present there is no screening of applicants, and some teachers would like to institute a portfolio or interview requirement to assure that students are more likely to function well and enjoy the Bay View program. As in most public school situations, there is pressure to keep student numbers up to maintain staffing levels. The small senior class in the VAPA art program is a problem in this regard, although the smaller number allows for the type of individual attention from teachers that such a program would suggest.

A Visit to an Art History Class

Tom Horner is the art history teacher at Bay View. His approach to teaching this topic is one that integrates studio activity with the learning of art history. His spacious art room is a regular studio classroom with large tables, art supplies, and art equipment in evidence. Horner uses a textbook, *Discovering Art History*, by Gerald Brommer, as his primary source with H. W. Janson's *History of Art for Young People* as a reference.

His class size is usually 12–14 students and he tries to keep the class lively and interesting through his studio-integrated approach. Horner explains: "I think it would be very difficult for me to conduct a class as a straight lecture with hundreds of slides. I don't find that particularly interesting myself. The students want to produce art and connect it with a period of art that we're studying; they seem to relate to the art history very well."

Tom Horner is one of many art educators at the public school level who have realized that the traditional lecture-slide format for teaching art history, so pervasive in colleges everywhere, is not the only way to interest students in the subject.[18] Robert Saunders, for example, commented:

> It is not art history or appreciation which turns students off or bores them, but the way it is taught. The college slide-lecture technique as one example is lethal to the minds of most children, and very often to those college students.[19]

Horner's approach is to engage students in real experiences that he hopes will help them relate to historical understandings:

> When we studied art in the primitive time, prehistoric art, I had the students make their own pigments and we boiled geranium leaves and cattails and dandelion greens, and everything imaginable and they came up with a very good palette of colors. Of course it's impossible to place ourselves back to the way prehistoric people would have produced art. But I think when they see these things, they have been in a situation where they have to come up with their own pigment; they can't walk down to the paint shop and buy it.

Tom provides his students with a good deal of art history information in addition to and in conjunction with the production activities. Assignments in the textbook are made and students appear to be quite sophisticated and knowledgeable about art as they engage in discussion. I spend some time informally talking with a group of seven Bay View art specialty students in the "senior room," a place where they congregate and work. I keep track of the names of artists that they mention as I encourage them to talk about their favorite artists. In about 20 minutes of rapping they name 22 artists, ranging from Michelangelo, Rembrandt, and Van Gogh to Cezanne, Chagall, and Dali. They mention American artists from Mary Cassatt, Frederick Remington, and Joseph Cornell to Georgia O'Keeffe, Judy Chicago, and Chuck Close, and contemporary sculptor, Mark Di Suvero, who created a large and controversial sculpture for Milwaukee.

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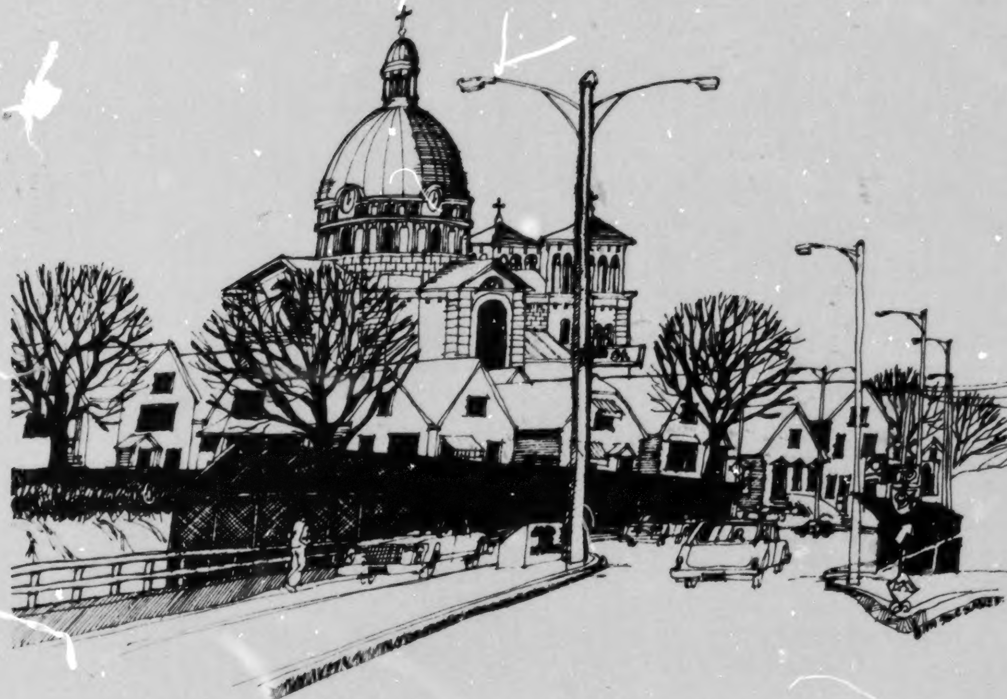
[18] Vincent Lanier, *The Arts We See: A Simplified Introduction to the Visual Arts*, Teachers College Press, New York, 1982.

[19] Robert Saunders, "Why Teach Art History and Appreciation?" in *Report of the NAEA Commission on Art Education*, Chairman, Charles Dorn, NAEA, Reston, Virginia, 1977, p. 124.

Another teaching unit that Horner had completed with his students shortly before our visits to Bay View High centered on architectural styles. He enjoys helping students to see the cultural and symbolic meaning found in architecture: "When we were studying the early Christian Byzantine, we took tours of the Eastern Orthodox Church here in Milwaukee, with the mosaics, and we spoke to a gentleman in the church who had been a refugee from Hungary. We could understand just by the tone of his voice and the glint in his eyes that the church was really a very strong factor and the church was more than just a building, and even more than just a spiritual thing." The students were interested in the mosaics as they did mosaic projects in the classroom. They were also surprised to learn that females could not enter some sections of the church.

From this church they visited the St. Josaphat Basilica. The dome of the basilica is modeled after St. Peter's in Rome. St. Josaphat was built between 1896 and 1901 and was paid for with contributions from the city's Polish immigrants. Salvaged, but nevertheless very fine materials, marble columns, doorknobs, and ornate railings from the old Chicago Post Office were shipped by rail to Milwaukee and used to build the church. Tom Horner describes the visit: "We studied the architecture and the engineering of the arches. The interesting thing is that this is a building that many of the students had been in before, but hadn't noticed in the shapes, the decorations, the symbolism, the roots of Greek and Roman architecture, such as



St. Josaphat Basilica, completed at the turn of the century. Drawing from "Milwaukee, the Cream City Observed," © 1980, Steve Slaske. Reprinted with permission.

the decoration on the outside with the capitals and columns." Here the students noticed that some of the columns were painted to resemble marble.

The culmination of these visits was the trip to the St. Stanislaus Church, which also has Greek and Roman influences and real marble columns. The church is early Christian and Polish in style and was built in the early Polish neighborhood. Tom Horner is fascinated by the cultural influences evident in these buildings and he obviously enjoys sharing his enthusiasm with his students:

> The Polish saints and kings and queens are represented in the figures and decorations of the church and on top of that it is Polish immigrant. The area nearby is called Jone's Island, which was a fishing village in Milwaukee, and the church was built high with a shiny golden dome so that the fishermen coming home on the lake would spot the church first. So the church would bring them safely home to port, which has all kinds of symbolism there, too. All these different levels of culture lay on top of the Greek and Roman. It's not just a Milwaukee Polish congregation, it's a specific point in that community. We have all these different layers of culture laid upon each other and finally, it's something right here near Bay View High that the students see every day.

Horner focuses not only on the local resources, such as the churches, but provides his students with a broad general background of art history. He is interested in the historical events and influences that shaped artistic expression as opposed to the superficial memorization of dates, names, and places that is so pervasive in much instruction in art history. One visit to his class near the end of the school year found the class reviewing for the final examination. The following terms were listed on the chalk board:

Prehistoric
Egyptian
Greek
Roman
Early Christian
Byzantine
Romanesque
Gothic
Renaissance
Baroque
Rococo

Romantic
Realism
Impressionism
Expressionism
Abstract
Pop/Op
Art from Other Cultures
Pre-Columbian
Indian
Oriental
Islandic
Native American
Hispanic

Tom Horner explains:

> We do try to hit each main period in art. I'm not so concerned that they know exact dates as long as they come out with a general time frame of what came before what and maybe what else was going on in the world at that time—how barbarian invasions and plagues affected the kind of art people were producing. I think those are important things, to realize that art is produced by human beings and they do it for specific reasons, and all the reasons are the same things that the students are feeling in their own lives.

Horner does some very valid teaching with his approach to art history instruction. He attends to well-accepted art historical content, utilizes some excellent local art resources, and makes instruction relevant to students' lives and interests without sacrificing artistic validity and integrity. It seems to me that Horner recognizes the essential purpose of art history as stated by Lavin:

> To me the brightest bulbs are those which illuminate the fact that the artist is saying something, and that what he says and the way he says it are one and the same thing. Art most emphatically is a form of communication, and herein precisely lies the art of art history.[20]

Satellite Centers were established by the Milwaukee Public Schools to aid in desegregation and to provide on-site educational experiences that utilize the city's resources. Integration is also achieved by recruiting students from qualifying suburban high schools as well as from all city schools. (Milwaukee Public Schools make certain programs available to suburban students in exchange for enrollment of city minority students in suburban schools.) The Milwaukee Art Museum Satellite class was developed in 1976 as a component of the satellite program and is currently supported totally by local funds.

Carolyn White is the MPS art teacher assigned to the satellite program. She is an experienced teacher with a sophisticated background in art and art history and is a producing artist as well. The class is restricted to eleventh and twelfth grade students, most of whom participate in the Bay View High Visual Arts specialty. The Satellite class is now a required course for the specialty students. The class meets five days a week for two hours a day in a classroom located in the Art Museum. The classroom serves as a home base since many activities take place in the galleries of the Art Museum, and in the surrounding community. The galleries and collections of the Milwaukee Art Museum are utilized to develop and enhance studio skills, to teach and practice critical skills, and to expand cultural knowledge.

A visit to the Satellite class at the museum finds the students in the European galley in front of a large oil painting by Francesco Solimena, entitled *Madonna and Child with Saint Januarius*, c. 1701, which is a Baroque work. They are engaged in rendering a line drawing of the work, which will be used to assist in a visual analysis. Acetate is placed over the line drawing and students are instructed to locate and draw the lines of movement and the rounded forms they see in the painting. During the class period, Ms. White leads a discussion about the visual qualities of the work, and asks students to point out and identify various visual elements in the work. She explains that the class has discussed the Baroque period previously and that this curriculum unit on Baroque art serves as a preparation for a trip to the Chicago Art Institute where they will view a show of Dutch Baroque paintings.

Art history is taught as an integral part of all studio activities, and through a systematic study of the collections. The students are introduced to the collections in what the curator of education calls a "loosely encyclopedic approach." Research papers and class reports based on works in the collection are required during the semester. Students are allowed access to the museum for their research. Ms. White encourages students to learn to read a work of art in addition to learning the historical background of the art:

> I stress learning to read a work of art; analyzing the composition, the color choices, the placement of the colors, the type of line or stroke, and the total impact of the work. Emphasis is placed on understanding the visual communication of the work.

Works are studied as representative of a time period and for what the work communicates that is universal.

On my last visit (October 1983) to the satellite art room in the museum, one entire wall was covered with student drawings of the museum's large, cast bronze Lachaise statue of a standing female figure. The quality of nearly all of the drawings was very impressive for high school young people. All of them rendered the pose and proportion very well, and two or three also captured the glossy dark texture with dramatic highlights. Although the studio aspect of the program remained important, the emphasis had shifted recently toward the critical and historical domains of art learning, according to Carolyn White.

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[20] Irving Lavin, "The Art of Art History," *Art News*, October 1983, p. 101.

In addition to learning from the collections, students become familiar with the various functions of the museum and observe museum personnel at work. This experience provides appreciation for the museum as a cultural institution, but more important to the goals of the program, it exposes students to museum careers. During the semester-long class, students meet with the museum director, several curators, the museum publication staff, the registrar/conservator, the librarian, members of the education staff, and the manager of the gift shop. They are invited to study the installation of temporary exhibits as well as to observe the production of scholarly catalogues.

The Milwaukee Art Museum Satellite class is also an excellent example of integrating art history, art criticism, and art production. The collections of the museum are used to teach art history, provide models for studio activity, and to teach criticism and aesthetic awareness. Studio activity is not conducted as an end in itself but is integrated with the development of critical awareness and the study of art history.

The Satellite program and the Bay View High Art Specialty program offer a very sophisticated art education for students with high interest in art. The students regularly see art films on topics such as Mary Cassatt and Christo's *Running Fence*, and slide presentations of art. They have access to art periodicals, such as *Art News* and *Art in America*, and they visit art galleries in the Milwaukee area and sometimes travel to Chicago for major art shows. At the Milwaukee Art Museum they can see major art displays take shape from start to finish. For the recent Philip Pearlstein show at the museum, students learned about the development of the show catalogue, saw a scaled-down model of the display of Pearlstein paintings, learned about conservation, insurance, unpacking, and displaying of the art works, and they were invited to attend the opening of the show.[21]

The art attitude and information questionnaire that we devised for this study was given to a group of 34 junior and senior students who were enrolled in the Bay View art history class or the art satellite program. Results are shown in Table 8. Their overall scores on the questionnaire were much higher than the scores of the fifth grade students from Meir School or the sixth grade students from Elm. Scores of the Bay View students were also far above the NAEP groups. The Bay View students correctly identified the primary colors (97.1 percent), secondary colors (94.1 percent), defined *proportion* (94.1 percent), *architect* (94.1 percent), and *perspective* (91.2 percent). They scored an average of 74.7 percent correct on the five NAEP items. Table 9 compares scores from the three Milwaukee schools and the two NAEP groups.[22]

The purpose of these comparisons is not to establish any statistical significance to the differences in scores between groups but to provide more information about the art programs described above using the touchstone of available national norms. It is encouraging to see that the abilities of these students to respond to the knowledge items increase at the upper age level, and it is also gratifying to note the very positive attitudes of the high school students. The overall average score of the Bay View students on the attitude items (3.84) comes at an age when some students wish to appear to be blase and cynical. The high school group scored higher than the fifth and sixth graders on the attitude items. The Bay View students indicated strong interests in looking at, talking about, and learning about art and artists by scoring an average of 4.25 on the seven items of that type.

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[21] See Pearlstein's work on the cover of *Art in America*, September 1981, and in the issue.

[22] These scores are from NAEP and Brent Wilson, who directed the study.

Table 8

MILWAUKEE GRADES 11-12 STUDENT QUESTIONNAIRE SCORES (N = 34)

Part 1 (Items 1-15)

Item		Item Mean
1.	I like to draw.	4.65
2.	I like to paint.	4.29
3.	I enjoy making cartoons.	3.56
4.	I like to look at interesting buildings.	4.27
5.	I enjoy learning about artists.	4.00
6.	I like to look at paintings.	4.50
7.	I like to look at sculpture.	4.24
8.	I enjoy talking about art.	4.03
9.	I like to learn about art from other times and places.	4.18
10.	Almost anyone can learn to enjoy art.	3.41
11.	Artists are usually strange people.*	2.65
12.	Science is more important than art.*	3.44
13.	All students should take art in school.	2.97
14.	Looking at art is boring.*	4.53
15.	It is possible to become well-educated without studying art.*	3.00
	Average Score	3.85

Score:
5 = strongly agree
4 = agree
3 = uncertain
2 = disagree
1 = strongly disagree

*Reverse score for these items.

Part 2 (Items 16-40)

Item	Task on Multiple-Choices Format	% Correct Responses
16.	Identify primary colors.	97.1
17.	Identify secondary colors.	94.1
18.	Identify complementary colors.	61.8
19.	Result of mixing red and blue.	91.2
20.	Definition of term "value" in painting.	85.3
21.	Definition of term "shape."	100.0
22.	Definition of term "proportion."	94.1
23.	Definition of term "contrast."	55.9
24.	Definition of term "aerial or atmosphere perspective."	44.1
25.	Definition of term "style."	70.6
26.	Definition of term "architect."	94.1
27.	Definition of term "perspective."	91.2
28.	Definition of term "hue."	88.2
29.	Identify artist from slide of work by Van Gogh.	76.5
30.	Identify country where Van Gogh painted the work.	85.3
31.	Identify Gothic style from slide of Notre Dame Cathedral.	64.7
32.	Identify pointed arch structure from slide of Notre Dame.	41.2
33.	Identify flying buttresses from slide of Notre Dame.	55.9
34.	Identify slide of Dali work as Surrealism.	88.2
35.	Identify slide of Monet work as Impressionism.	76.5
36.	Identify slide of Picasso work as Cubism.	61.8
37.	Identify slide of Pollock work as Abstract Expressionism.	82.4
38.	Identify slide of Seurat work as Pointillism.	73.5
39.	Identify slide of Mona Lisa as from Renaissance period.	82.4
40.	Identify slide of Mona Lisa as work of Da Vinci.	79.4
	Average Score	77.4

Table 9

COMPARISON OF RESPONSES, THREE MILWAUKEE SCHOOLS AND NAEP

Item	Percent Correct Responses on 5 NAEP Items				
	11 yr Meir	12 yr Elm	13 yr NAEP	17 yr NAEP	17-18 yr Bay View
Identify Dali as Surrealism.	11.0	7.7	9.6	16.3	88.2
Identify Monet as Impressionism.	18.3	46.2	10.5	20.5	76.5
Identify Picasso as Cubism.	19.5	66.7	12.0	14.9	61.8
Identify Mona Lisa as Renaissance.	61.0	48.7	25.0	55.0	82.4
Identify Notre Dame as Gothic.	28.0	15.4	24.2	34.2	64.7
Average percent correct	27.6	36.9	16.3	28.2	74.7

The Lincoln Center for the Arts is an example of community interest and support for the arts and for arts education in the schools. This innovative center is housed in the former Lincoln High School building near the downtown area. Declining enrollments prompted the MPS leadership to close the large building, but the school district still owns it. The Center is composed of about 20 Milwaukee artists and art groups in the areas of music, theatre, dance, and the visual arts. The basic concept for the center is an educational barter system whereby the artists receive studio and performance space, including a 1450 seat auditorium, in return for their participation in the arts education of school groups.

The idea began with casual conversations between personnel from the school district and the local university's school of fine arts about the needs of local artists for space in which to work and perform. Next came more formal meetings including representatives from the local arts community as well as the public schools and the university. Dr. Anderson was involved early in this process and he visualized how the arts groups and artists might be utilized as valuable educational resources for the district's 85,000 children and youth. Local artists were invited to apply for the space and submit proposals for their services as barter for space and facilities. A selection committee accepted the proposals of two sculptors, a painter, a printmaker, a stained glass artist, and a group of photographers and film makers. There are also an opera company, a chamber ensemble, an experimental theatre group, several dance companies, and others.

According to their individual barter agreements, the artists participate in regularly scheduled open-houses when school groups can visit the Center and the studios of the various artists. There the children are able to see where and how artists work and the kinds of facilities and equipment they use; and they get to meet and talk to the artists, who explain, discuss, and display their work. The artists also make scheduled visits to schools at the requests of individual teachers or school faculties.

My research team attended one of the open house events and also made several additional visits to the Lincoln Center for the Arts while public school students were there. One visit is in the studio of a sculptor who works primarily in white marble quarried in Italy, where she spends several months each year. The stone is Carrara marble, taken from the same region that provided Michelangelo with the raw material for his great masterpieces. This artist's sculptures are much smaller and less ambitious than the Florentine master's, but they are sensitive and often delicate abstract forms of organic origins, resembling small mountain ranges or waves, or the records of eons of erosion from wind and water.

Elementary students observe sculptor working with marble at Milwaukee's Lincoln Center for the Arts.

The artist is a full-time exhibiting sculptor, but she also is a former elementary school teacher and this background is apparent in the relaxed and skillful way that she relates to the 27 fifth graders who enter her studio. She is dressed in her work clothes, heavy jeans, long-sleeved shirt, cap, with goggles and mask hanging loose around her neck. She begins a brief lecture about sculpture, sculptors, and her own commitment to art, and then she begins demonstrating tools and techniques for the fascinated children. The sculptor uses hammers and various chisels on a marble block, explaining the tasks and asking the children to repeat the names of the tools and techniques.

After several minutes of hand chiseling on the floor in front of the children, the sculptor moves to her workbench and hefts the compressed-air powered chisel that she also uses. She places her goggles and filter mask on her face and turns on the air. The children are startled by the very loud noise, similar to the sound of a jack-hammer. They hold their ears and laugh at the surprise. After demonstrating briefly, she asks who would like to try the hammers and chisels with the stone blocks on the floor. There are plenty of volunteers and the sculptor helps the boys and girls get started. Then she helps a small boy who wants to try the air chisel. On go the cap, goggles, and mask and again the loud sound of the small air hammer fills the studio. The children are more used to it now and keep right on with what they are doing. The classroom teacher who brought the group seems pleased with her students and their appropriate behavior.

This scene continues until all have had a chance to try some of the tools and all have looked at the many sculptures and interesting sculpture paraphernalia in the studio. Then the group moves on to another room according to schedule to visit an artist who draws and paints. This meeting is held in a tiered lecture hall with fixed seats. Neither the setting nor the artist is as interesting as the sculptor in her studio and many of the children appear to be bored. After a time they move on to see a dance performance.

ART ADMINISTRATION

The position of district art supervisor is one that is gradually, sometimes rapidly, disappearing in school districts across the country. This is not true in Milwaukee where a long-standing tradition of leadership for art education exists. The current role of Dr. Kent Anderson is a good indication of the strength of that tradition as an important factor in support of art education in Milwaukee. Kent began as an art teacher in the district and served at the junior high and high school levels before moving into the central office in 1961. He served as an elementary supervising teacher of art for five years and then became a K-12 art supervisor on a twelve month contract. After another five years he moved up to the top position in art education upon retirement of his predecessor. He became the leader of a program that he had worked in for many years at all levels and that he had helped to create as an administrator.

I spent many days with Kent in the central office, at schools around the district, at community art functions, and at the Lincoln Center for the Arts. He is involved with the school board, the top administration of the district, and with community leaders. If this art education leadership role were absent in Milwaukee, not many years would pass before art learning in the schools would be very much diminished. The dynamic nature of school districts, and changing demands of general education, and political trends require constant decisionmaking by those in charge of education in Milwaukee or anywhere else. Without a professionally prepared leader who can effectively communicate the essential role of art education in a balanced school curriculum, it seems very often that art education suffers curtailment.

Dr. Anderson has attended to the development of art leadership to continue the strong tradition. Two of Kent's current staff are in positions that Kent held previously; they are bright, competent, and dedicated, and they are the right ages to carry on the supportive training for leadership for two more generations of art administrators in the Milwaukee Public Schools.

6. SUMMARY AND CONCLUSIONS

Art education in the Milwaukee Public Schools is founded on a philosophy of education that is explicated and exemplified in the curriculum documents that are written for each elementary grade level, kindergarten through grade six, middle school, and for the several high school art courses. This philosophy regards children as problem-solving learners who learn best through active doing. Teachers are allowed considerable latitude for implementation of the concept-based art curriculum. They are expected to guide students toward discovery of the 15 generalizations designated in the art curriculum, but they are encouraged to deviate from the exemplar lessons in the written documents according to the needs and interests of their students. This approach allows maximum flexibility for those who teach art, and it is compatible with the diversity among schools created by the specialty school program. At the same time the flexible art program makes it difficult for art administrators to learn if art is being taught in the elementary schools, how often it is taught, what is taught, and how well it is taught. As is the case in most of the United States, a formal program for evaluation of art learning at the elementary level is not employed in this district, and evaluation at the middle and secondary levels depends on the interests of individual teachers.

The art program is overseen by an art administrator with a staff of five art supervisors, all professional art educators. Two of the six hold the doctorate degree. Four of the central office staff supervise art instruction in the district's more than 100 elementary schools, and the other two supervise the 34 middle and high school art programs. Elementary art is taught in 24 schools by certified art teachers and in the remaining 84 elementary schools art is the responsibility of regular classroom teachers. All middle school students receive art instruction from art specialist teachers, and all high school students have access to a variety of art classes taught by professional art teachers.

In addition to the regular art program, three arts specialty schools, one elementary, one middle, and one high school, allow the enrolled students to participate in an enriched curriculum featuring music, dance, drama, and the visual arts. The art galleries in the elementary and middle schools are utilized to focus the schools' education programs on themes that are chosen by the faculty to foster cross-disciplinary integration. The high school art specialty program includes a required art history course and a required course that involves classes at the Milwaukee Art Museum.

Several exemplary art courses or programs that provide a balance among the critical, historical, and productive domains of art learning are found in this district. One is the gallery emphasis at the elementary and middle arts specialty schools. The art history course at the art specialty high school integrates historical study with studio projects. Another high school offers a course that combines an actual project of historical research with drawing and painting. An elementary school program involves third, fourth, and fifth grade students in a series of organized visits to the Milwaukee Art Museum.

The Milwaukee Public Schools constitute a large urban district with a strong art program from kindergarten through high school. The art program enjoys support from the top district administrators and from the community, especially in cooperative efforts with the art museum and with the recently created art center housed in a former high school. Strong enrollments in the arts specialty schools demonstrate parental and student support for the arts as a serious educational emphasis.

Table 10

SUMMARY DATA FOR MILWAUKEE STUDENT QUESTIONNAIRE SCORES

Grade	Part	Number	Mean	Standard Deviation
5	1	82	51.68	8.65
6	1	39	55.49	7.79
11-12	1	34	57.71	5.24
5	2	82	10.89	3.30
6	2	39	12.62	3.21
11-12	2	34	19.35	3.45

t - Tests

	Grade	Number	Mean	Standard Deviation	Standard Error	t Value	Degrees of Freedom	2-tail Probability
Part 1	5	82	51.68	8.65	0.96	-3.78	114	.0001
	11-12	34	57.71	5.24	0.90			
Part 2	5	82	10.89	3.30	0.37	-12.39	114	.0001
	11-12	34	19.35	3.45	0.59			
Part 2	5 & 6 (male)	50	52.78	7.44	1.05	0.01	114	.989
	5 & 6 (female)	66	52.76	9.26	1.14			
Part 2	5 & 6 (male)	50	11.62	3.36	0.48	0.39	114	.698
	5 & 6 (female)	66	11.38	3.26	0.40			

Questionnaire Reliability — Part 2
n - 155 25 items

Unequal length Spearman - Brown	.7297
Guttman split-half	.7293

Observations of students, interviews with them, and results of student tests indicate that young people enjoy the critical and historical aspects of art learning as well as studio activity when they have opportunities to receive instruction in those domains. Nevertheless, the major emphasis in the MPS art program at all levels is on student art production, and the most obvious reinforcement and motivation for the study of art comes from the display of artwork and recognition from art competitions. The curriculum is well developed and philosophically consistent, but art instruction at the elementary level is difficult to monitor, especially in the majority of schools in which art education is the responsibility of classroom teachers.

Except for the absence of evaluation in the art program, it appears to be in the mainstream of the school curriculum. The curriculum specialist for art education has equal status in the administrative hierarchy with the curriculum specialists in other subject areas. Art is designated by policy as a regular part of the curriculum, and it appears on the district charts that specify time allotments for the various subjects in the elementary and middle schools. A full range of art courses are taught in the high schools. The superintendent and deputy superintendent are on record in favor of art as a regular subject in the curriculum. The district employs about 100 professional art educators.

The emphasis within the district on reading, mathematics, and language arts affects the art program, especially in the 84 elementary schools that rely on classroom teachers for art instruction. Teachers feel the pressure to emphasize these subjects and spend more time on them and less time teaching art and other subjects in which their students are not tested. The suggested time allocations for teaching art are sometimes ignored and there is no system for detecting this neglect. Additional pressure is applied to the teachers annually when the reading and math scores for each school are published in the local newspapers.

Another finding of this case study is that elementary teachers use the series of instructional television art programs very little. The programs are of good quality, are directed specifically for the elementary classrooms, are correlated with lessons in the written curriculum, and are telecast several times at various hours on a regular schedule, but 80 percent of the elementary teachers seldom or never use them. This finding is not explained in this study, but it raises questions that need to be investigated in the district.

The curriculum is organized consistently with the educational philosophy on which it is based. The 15 general statements, labeled *concepts*, provide a framework for building sequence from year to year. The flexibility in the curriculum affords teachers the possibility to choose instructional activities that are most appropriate for their particular students in their particular school. The lack of specificity in the curriculum poses problems, however. The concept statements are so general that almost any art activity could fit under the umbrella of at least one of them. With this lack of specificity, and with no designated content or skills to be learned, the curriculum can fail to provide any common ground upon which to build from year to year. If any art lesson will do at any grade, what is the benefit of having a curriculum? In most cases the problem does not appear to be as severe as this question implies, but the problem of apparent lack of direction does exist in many classrooms. A better balance between specific direction and total flexibility is possible within the philosophy and format of the present curriculum.

It is possible for a large urban district, even one with serious problems, to maintain a strong art program. In spite of some weaknesses in the Milwaukee art program, it is a viable and dynamic program of instruction that extends into every school in the district. The art program has not lost strength during the past decade as the district has dealt with enrollment declines, budget cuts, and a totally new specialty school program to achieve racial integration. Instead of losing, the art program has become integral with the new school plan, with art specialty schools at all levels. Loss of art personnel has not exceeded general losses of faculty in all areas of the curriculum. Current indications point to a strengthening of the art program in the near future as more emphasis is placed on implementation of the art curriculum and on an increase in the number of art specialists at the elementary level. The role of the district's art administrator has been vital to the maintenance of a strong art program.

A second conclusion for which support was found during the investigation is that students at all levels appear to be interested and capable of learning in the critical and historical domains of art. We observed elementary school children responding to and discussing works of art. We observed them describing, analyzing, and interpreting art and providing reasonable justification for their art preferences. Many of the students that we tested were able to write articulate commentaries about works of art that were shown to them. The knowledge of art historical information and concepts displayed by many of the students from elementary school to high school was impressive. These students were as positive about learning in these domains as they were about making art.

In spite of the apparent readiness of many students to participate in the critical and historical aspects of art learning, the studio emphasis dominates art instruction in the Milwaukee Public Schools as in most other school art education programs in this country. The reasons for this are complex and have to do with such factors as the studio emphasis in the educational backgrounds of most art teachers, their lack of understanding of how to teach in the critical and historical domains, and the absence of systems of motivation and recognition of student work such as exist for student art production. Teachers of some of the art classes described in this report appear to have overcome many of these inhibitive factors.

The emergence of art specialty schools in a competitive environment that allows free choice for school enrollment is encouraging to art educators. Art education in the public schools has long existed on an elective basis while other curriculum subjects are required and supported in other ways. The Milwaukee story verifies again that many students are seriously interested in art and many parents regard art education as a valid and even essential aspect of a balanced educational program.

A final comment has to do with the vital role of the district art supervisor in the attainment and maintenance of a strong art program. The Curriculum Specialist for Art Education is an essential factor in the success of the Milwaukee art program. Regardless of the person's title, someone in a large school district (and perhaps in a small district) must be given the responsibility and authority to develop, implement, and monitor the art program if it is to be maintained. In a typical school district a large number and broad range of educational decisions are made each year that could potentially have a negative effect on such a vulnerable area as art education. Without someone to look after the interests of the art programs as a regular subject in a balanced curriculum, deterioration of even well-established programs can be swift. And, beyond the maintenance aspect of art administration, new programs such as those that cooperate with the art museum or community artists do not happen without initiative and direction from a knowledgeable person in the school district. The tradition of preparing strong art administrative leadership within the district is a key factor in the continued success of art education in Milwaukee.

The Milwaukee story of art education is one of diversity, complexity, and considerable achievement. It is not a final model for emulation, but it demonstrates significant successes and great potential.

Part VII

TIGHT STRUCTURE, DISCIPLINE, AND QUALITY
Art Education in Virginia Beach

Brent Wilson
Professor of Art Education
Pennsylvania State University

ACKNOWLEDGMENTS

The author wishes to acknowledge the assistance of Marjo Van Hoorn in analyzing students' responses to a painting, and Andrea Karpati in reviewing and commenting on early drafts of the report.

Brent Wilson
Professor of Art Education
Pennsylvania State University

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1. ART EDUCATION IN AMERICA AND IN VIRGINIA BEACH: SOME CONTRASTS

Art instruction in the public schools of America is generally viewed as a peripheral subject matter area, a "nice" but hardly necessary component of the curriculum. It is not surprising that art teachers perceive their status as low or that they have a sense of isolation from the teachers of other subjects. This feeling of isolation is perhaps the consequence both of others' perceptions of the marginality of art in school and society, and also of the artist-teachers' own belief that each artist has the mission to create a unique artistic version of the world. And frequently the "best" art instruction is also seen as what transfers to the students as much freedom as possible within the school setting so that they might also forge their own individual versions of the world.

Art instruction in America is typically oriented toward the production of works of art. It is of little consequence that art curriculum guides suggest that students acquire something of the history of art, learn to perceive and respond sensitively to works of art, and to criticize works of art insightfully. But curriculum guides are frequently viewed as documents that merely suggest what might be taught, not what must be taught, and most art teachers do not use the textbooks that provide curricular structure for most other school subjects, so they are more fully responsible for the content and form of their instruction than other teachers. Art lesson planning is frequently intuitive; lessons are sketchily developed and recorded in the weekly plan book. The details for long units of instruction are more often to be discovered in the head of the art teacher than on paper.

It is also common practice for students at several grade levels to receive the same lesson on a single day. Although multi-grade lessons may facilitate planning and classroom management, they defeat the idea of a sequential program. It is common to hear junior high school art teachers complain that students are learning little in the elementary grades, and senior high school art teachers bemoan the quality of junior high school art instruction. The independence that school systems extend to art teachers added to the freedom that art teachers insist that they must have to function well, for better or worse, characterize contemporary art education.

To observe art teaching is to come to believe that a mild form of curricular anarchy is the common reality, but such is not always the case. In Virginia Beach, Virginia, the art program has a status essentially the same as other subject matter areas; articulated curriculum guides specify that there will be an equitable balance between learning to make art, learning about art and artists, and learning to perceive and respond to works of art, and where the guides are followed, art instruction focuses on concepts of art; and every art lesson is fully planned in writing. The art teachers are not romantic lone rangers; they do not feel that their artists' prerogatives are being denied—teachers tell of the advantages of a unified program.

The secondary art teachers know what students are learning in the elementary grades. Art learning is not thought to be something that results from the automatic process of developmental unfolding; both the teachers and the students consider art a discipline to be acquired through considerable effort. Nor do they feel stifled creatively by the structure of the system; rather, teachers report that they have ample opportunity to experiment. The outcomes of the program are notable. When it comes to knowing about art and artists, for example, elementary school students are more knowledgeable than high school students from other school districts.

The students give unusually sensitive and insightful descriptions and interpretations of works of art, and the quality of the student artwork is high as well.

A SHORT HISTORY OF ART EDUCATION IN VIRGINIA BEACH

The story of the art program can begin just before the time when Virginia Beach City was "invented" from an ocean-front resort strip, a collection of small villages, farms and naval installations that were threatened with incorporation into the city of Norfolk. The creation of a city nullified that threat. Now Virginia Beach is the largest city in Virginia with a population of more than 285,000 people. Its 310 square miles include 51 square miles of inland water, 38 miles of shoreline, and 26 miles of public beach. The highest point in the city is Mount Trashmore, a grassy hill formed from the municipality's refuse. No city center will be found among the sprawling housing developments, shopping centers, industry, Mennonite farms, strawberry patches, Dismal Swamp, and military installations that stretch from the Chesapeake Bay to the North Carolina state line.

Before 1960, there was no unified art program nor art supervisor, only individual art teachers at the secondary level. By 1963, however, when Virginia Beach became a city, there were 35 schools and an embryonic art program. With community growth so rapid that for a time two-and-one-half new classrooms were needed each week, it was also an auspicious time for the development of an expanded art program. Although an art coordinator had been appointed, there were only three art specialists whose services were spread so thin that they were able to visit elementary school classrooms only once in every four months. "There were three of us doing gimmicky things, working hard and not accomplishing much, seeing the kids in December and again in April."[1]

The district's first art coordinator, Ann Davis, made perhaps her most important contribution to the program by helping to secure a Title I grant that made money available for art slides, reproductions, replicas of sculpture, kilns, art rooms, cultural centers in schools, and the hiring of full-time art teachers in four of the elementary schools. Davis is convinced that the title money that amounted to about one-half million dollars a year for the first two years "put us ten years ahead." Most important, the funds were used to hire six more art teachers—at first just for the remaining half of a school year. But these new art teachers were retained the following year, setting the pattern of having art specialists in each elementary school.

During the time the district's second art coordinator was expending much of her effort overseeing the elementary school art program, things were also happening in the secondary schools. One high school principal began to require all teachers in his building to prepare written, comprehensive, well-documented lesson plans. "At one time the emphasis on lesson planning was so strong that there were weekly and monthly checks and the plans were turned in at the end of the year." When this same high school principal became an assistant district superintendent, detailed lesson plans became a requirement throughout the district. While the teachers in most other subject areas were able to base their lesson plans on curriculum guides, the art teachers were not. Indeed, the art teachers sensed that the absence of an art guide, instead of an advantage that gave teachers freedom to teach whatever and however they pleased, became a detriment, preventing their program from enjoying the status of other subject areas. As they struggled unsuccessfully in subsequent years to produce a comprehensive art guide, this feeling of inferiority was painfully intensified.

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[1] This quotation is from a former art curriculum consultant and one of the first three traveling elementary art teachers in Virginia Beach.

Lou Lowenthal had used an art guide in Richmond before coming to Virginia Beach. In 1969, she and another teacher "who was used to a guide and couldn't work without one"[2] produced their own. It became one of the bases for the first district secondary art guide and was handed to teachers with the suggestion that they might use it if they wished. Curriculum guides in Virginia Beach are not treated so casually today.

When the second art supervisor accepted another position, she left a legacy of elementary schools staffed with art specialists and a rudimentary secondary school art guide. Whereas her tenure had been one of quiet growth, Michael Fowler's (the new art supervisor) was one of activity and no small amount of turmoil as the process of ideological awakening unfolded. Fowler believed in artist-teachers (this divided the artists from those who were not), that art teaching should be grounded in art, and that art teachers should be aware of the theories of art educators. Eisner, Feldman, and Burgart were invited into the district. Fowler "taught us to look around, to take the sophisticated view," sometimes, however, with unfortunate results. "He himself didn't know what he believed; when we would do it one way he would say, 'why not another.'"[3]

The district administration's demand for a comprehensive curriculum guide led to frustration, chaos, and dismay among the art teachers. From 1974 to 1977 they met with Fowler both during the school year and in summer workshops to produce guides. They wrote many hundreds, perhaps even thousands, of art concepts, but draft after draft was discarded because "it wasn't right." Perhaps the attempt to integrate too much material, too many ideas, and irreconcilable points of view into a single document made the production of a guide impossible.

This succession of still-born curriculum guides posed a threat to the art program. In a district where instruction was strictly "by the guide," without one, the art program was in limbo.

The central administrators were looking for an art supervisor who could produce a guide, and in Nancy Jones, an experienced art teacher with a doctorate in curriculum development, they saw someone who could get the job done. She arrived in July of 1977. Two weeks later she and a team of teachers were well on the way to producing a K-12 curriculum guide that was in the hands of all teachers by mid-fall. The speed of the guide's production can be attributed both to Dr. Jones' organizational ability and to the ideas and alternative philosophical positions that had emerged from the earlier struggles to produce guides.

Anthropologist Victor Turner's concept of "communitas" characterizes the dynamic spirit, the closeness of feeling, the sense of endless power, and utter commitment to a valued enterprise of a group of individuals who find themselves interacting within a situation that is outside of or beyond the structure of their normal lives.[4] Descriptions of Nancy Jones' curriculum guide workshops sound remarkably like communitas. And, indeed, in an examination of the art curriculum developmental process and subsequent outcomes, Turner's idea of communitas helps to explain the way in which the art teachers in Virginia Beach were able to buy into and become a part of the process of curriculum making. Because of this feeling of "ownership" and kinship, they continued to enthusiastically support and utilize the resulting guides.

Some of the teachers look back upon the curriculum development sessions (which were to continue for three summers) as almost magical times:

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[2] From other sources I learned that the principal of the high school may have required the teachers in all subject matter areas without guides to write their own.

[3] These quotations are from Lou Lowenthal, one of the teachers who worked on many of the early draft curriculum guides.

[4] Victor Turner, "Liminality, Play, Flow, and Ritual: An Essay on Comparative Symbology," University of Chicago (mimeographed-undated). Turner's ideas of *communitas* have been developed in relation to art education by Marjorie Wilson in "Passage-Through-Communitas: An Interpretive Analysis of Enculturation in Art Education" (Doctoral dissertation, Pennsylvania State University, 1977).

"The summer on the guide was such an incredible thing, being able to use my own knowledge; I felt like a human being; I felt worthwhile." "This was the high-point of my career; we taught ourselves art history in those few weeks. We used lots more resources besides Jansen [*History of Art*]." "Nancy would have our task taped. You picked up the chapter you were assigned to write. When you were finished you crossed it out [with a feeling of pride]." "All who worked on the guide were psyched—even the ones who were not going to teach [the subject]." "We were flying high on art history. It wasn't a job. We took it home with us. Even if it was suntan time we still worked." "When it was done I felt like I gave birth—like to a baby—afraid something was going to happen to it."[5]

Although, according to Turner,[6] communitas, "like the winged spirit that flies," cannot be evoked, the conditions that will facilitate its occurrence may be established.[7] It appears that Nancy Jones was a master at establishing those conditions. Of her role, she says:

> I came to the role of supervisor directly out of the elementary classroom, which was a little bit of a shock to begin with. Having just finished my degree [a doctorate] in curriculum development, I was certainly ready to take on this task. I was fascinated with the ways a group accomplished a task. So one of the things I wanted to do was to make the group experience for the teachers involved in writing curriculum enjoyable, learning, and positive. The curriculum guide product was important, but it was just as important to me to make the group function successfully. Of course I had done my research in the area of creativity for problem solving, so I wanted to use those ideas and incorporate that with the group and individually. Working in Virginia Beach was an unknown quantity. I walked in on July 1st, didn't know a single soul, and had to have a curriculum set up by the opening of school. That was my charter.

Perhaps in other school districts the possession of a guide would be a fairly unimportant matter. In highly structured Virginia Beach it mattered very much. Nancy Jones adds:

> Every other curriculum area, with a couple of exceptions in vocational fields, had curriculum guides well developed. Art was the exception. The teachers wanted guidance. They had done so much work and never seen a product. I think the other thing was the status of the art program. Art teachers are always concerned with how the program is perceived and compared with English and social studies, as well as the sports program. We had no curriculum guide and no firm requirements for administrators to come in and say "why aren't you doing this?" They didn't know what art teachers were supposed to be doing. Art teachers had no basis on which to go in to an administrator and say, "I need this." He would say, "Why? Where's your curriculum guide requirement for that particular thing? You don't have to do sculpture, nobody says that. I don't have to buy you clay." So they saw the curriculum as a way of formalizing the program for acceptance by others.

The K-12 overview guide, which specified that students study and respond to art as well as make it, was followed by detailed guides for Art I, Art II, Art III and IV, Grades 6 and 7, and advance placement art history. With the basic art curricular structure in place and detailed guides developed for all areas with the exception of K-5, the district then began to allocate curriculum development funds to other subject matter areas.

It was not until the summer of 1983 that K-5 and secondary school art appreciation curriculum workshops were underwritten, following several years of requests for funding by Stephena Runyan who has been the art supervisor since 1980. Finally she will have the chance to put her own stamp on the Virginia Beach art curriculum. Since she served on several curriculum writing committees with Nancy Jones, she knows the program well, and this knowledge of the curriculum and her commitment to the program is perhaps one of the reasons she was chosen to be art supervisor. Her supervisory role has been to see that the curriculum became firmly and uniformly established in each of the 62 public schools in Virginia Beach. In fact, Nancy Jones says Stef Runyan has probably been more vigorous in enforcing the standard curriculum than she herself would have been. Many of the 70 art teachers would probably agree.

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[5] These quotations are from an interview with Cindy Flegal.

[6] Here Victor Turner quotes William Blake to express the special quality of communitas.

[7] In her dissertation, Marjorie Wilson makes the point that although a spirit of *communitas* cannot be forced, some teachers are able to establish the conditions that ensure its repeated emergence.

SOME EXPLANATIONS

Why did Virginia Beach develop a strong unified program based on concepts of art, teaching about art and artists, and the critical evaluation of art when most art programs merely give lip-service to these ideas? Why is there the view that art is more than fun, that it also involves helping students to acquire the skills and knowledge associated with the disciplined making and experiencing of art? Why was art learning assumed to be more than a naturally unfolding process requiring only nurturing from concerned teachers? Although several hypotheses might explain the unique character of the Virginia Beach art program, the most plausible takes into account both the unique character of the art teachers and supervisors and the structure of a highly demanding school system.

Over the years, the Virginia Beach teachers did not seem to fit into the typical art educational mold. As a group they appear to have been, at least partially, immune to the Romantic epidemic that has infected art education from the 1930s until the present day. The teachers who had been most involved in working on the curriculum guides had come to art education by way of fine arts. They were people who had a genuine affection for art and art history. There were also those who had strong studio background. Although it was not possible to detect an explicit hiring practice that would have resulted in "Virginia Beach type" teachers, there may have been an implicit practice of hiring teachers who were well grounded in the discipline of art.

In the final analysis it was an experienced and influential cadre of teachers whose ideas formed the basis for the current art guides. These were teachers who believed in art instruction that was art-centered rather than child-centered, based on concepts rather than activities, and in which the study of art and artists was central. But if it were not for the district administrators' expectations that the art program function like any other subject matter area, that the art program be carefully outlined in curriculum guides, that the guides be followed, and that art lessons be carefully planned, then the Virginia Beach program might be indistinguishable from many other art programs.

ART EDUCATION IN VIRGINIA BEACH TODAY

Located close to the geographic center of predominantly middle class Virginia Beach in the municipal administrative complex, the administration building of the Virginia Beach city schools grandly oversees a sheep pasture in which it is still possible to watch the birthing of lambs. From her cubicle office command post in this building, Stephena Runyan supervises an art program in 32 schools in which there are full-time art teachers not only in all the secondary schools, but also in all but six of the 45 elementary schools. (Some of the smallest elementary schools share an art teacher, and larger elementary schools have two art teachers.) Nearly all of the elementary schools have special art rooms. All 70 art teachers adhere to a common set of art objectives. The teachers do not, however, teach from a common set of lessons; rather, they produce their own detailed lesson plans that carefully reflect the general principles found in their curriculum guides. To aid them in their teaching there are basic sets of art reproductions and slides in each school, a comprehensive collection in the district Instructional Media Center, complete sets of art books in each of the secondary school art rooms, and an adequate budget for supplies and materials.[8] The program is highly unified and consistent, because the Virginia Beach schools are organized to ensure that what goes into the guides also goes into practice.

A PARADOX

Having chronicled this brief history of the art program in Virginia Beach we have arrived at a paradox. The art program, selected for its exemplary practice of art studio, history, and criticism, seems to contradict many of the deeply held assumptions about the conditions of freedom and autonomy deemed to be essential ingredients of creative art and, by extension, the necessary components of a flourishing and vital art education program. An exploration of the relationship between structure and autonomy as they relate to instructional innovation and student achievement becomes essential to the study of the Virginia Beach art program.

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[8] For further information about the Virginia Beach art program, contact Ms. Stephena Runyan, Art Supervisor, Virginia Beach City Public School, P.O. Box 6038, Virginia Beach, Virginia 23456.

2. TIGHT STRUCTURE AND DEGREES OF FREEDOM: THE ROOTS OF CREATIVITY AND INNOVATION

Our society prizes creative and innovative behaviors; as the chief educational arm of society, schools assume the task of developing students' problem solving and inventive behaviors. Art educators claim that their subject is one of the few curricular areas in which creative thought and action are routinely encouraged—the claim is that novelty of idea and form, expressiveness, and spontaneity are the foundation for art instruction. Achievement of the creativity-oriented objectives of art education, it is commonly assumed, requires that both teachers and students be allowed the maximum degree of freedom permissible in the realms of both art instruction and art making.

Are conditions of unrestricted freedom actually necessary for artists, student artists, and their teachers? The art program in Virginia Beach exists within a system of tight structure and firm control that is generally believed to discourage not only innovation on the part of the individual teacher, but even worse, the students' creative artistic development. As paradoxical as it sounds, the reduction of freedom may not interfere with innovative art teaching. There is little evidence that requirements and expectations squelch novel teaching behavior.

STRUCTURE IN VIRGINIA BEACH

The term *structure* by itself may simply refer to the arrangement of the constituent parts of an organization. Therefore, I use the term *tight structure* to indicate that within the system there are numerous clearly specified restrictions upon the degrees of freedom for individual action and decisionmaking placed upon school administrators, teachers, and students. From top to bottom there are not only well-established and carefully delineated procedures, guidelines, and expectations that govern behavior, but also the assurance that undesirable deviant actions will be noted and eliminated.

The system functions smoothly; each participant—whether prime mover or pupil—knows his or her place, function, and role. But does the tight structure also provide the art teachers with the freedom and autonomy that they perceive to be necessary to teach effectively? For the answer to this question we must look both to the character of the structure and to teachers' beliefs about the effect of that structure on their art program.

THE CURRICULUM COMMITTEE STRUCTURE

The way in which the school district has systematized the process of curriculum development provides one of the most revealing examples of structure. Each of the major subject matter areas has a standing curriculum committee composed of supervisors, counselors, teachers, parents, and students. These committees meet for at least five school days each year to: (1) make recommendations regarding curriculum matters, (2) provide unification of the K-12 curriculum, and (3) receive input concerning curriculum development and the district's instructional program. Art teachers are elected by their peers to serve on the committee, and they are expected to represent the interests of their colleagues. The minutes of the curriculum committee meetings are circulated throughout the district. Before any new curriculum development project in art is approved, the art supervisor goes before the board of education to assist in making a case for the development. James Darden, the central office administrator charged with the responsibility for supervising the functioning of all curriculum committees, says that the superintendent does his homework well and "knows just about everything about a new curriculum proposal so that he can present it to the board." The curriculum committee structure provides the means by which the curricula in all areas are monitored by the administration, as well as providing for continual review and development by the art staff.

The formal agenda of issues discussed tells only part of the story of the curriculum committee. The committee members in the meetings alternate between dedicated seriousness and testing of wits and wills. They know one another's curricular hobbyhorses, and the joking centers around Cindy's love for art history and Sue's for creativity. The curriculum committee still possesses a bit of the spirit of communitas that pervaded the original curriculum guide development workshops. From all appearances the curriculum committee belongs to the teachers, and they use it as the means for continually revitalizing their art program.

THE CURRICULUM GUIDE STRUCTURE

The K-12 guide outlines five major purposes or comprehensive goals for the art program stated in terms of student development:

> (1) a heightened awareness of self and sensitivity to the environment; (2) an ability to express himself visually; (3) an ability to think creatively; (4) a knowledge of cultural heritage; and (5) an ability to make qualitative visual judgments.

Specific objectives appropriate for students at each level of instruction are keyed directly to the purposes and content areas. The guide points to art concepts and suggests activities that will assist students in understanding the concepts; it contains sample lesson plans prepared on the standard art lesson plan forms used by almost every art teacher in the district.

After the guides were prepared the teachers were told that they were to either: (1) use the objectives and the suggested lessons; (2) use the objectives and devise their own activities and show how they achieve the objectives; (3) write their own units again showing how they meet the goals; or (4) do whatever they choose, but write justifications for their departure from the curriculum.[9] It seemed to me that almost every teacher combined the first three options. None to my knowledge now chooses to follow the fourth option of departing from the basic outline of the guides. Perhaps teachers believe that the freedom they need to innovate and create is already allowed within the curriculum structure.

As I interviewed teachers and observed their teaching I began to form opinions about their beliefs pertaining to the various dimensions of structure in which they worked. It seemed important to confirm my opinions by surveying the beliefs of the entire art teaching staff in Virginia Beach. Consequently I constructed an inventory that collected four distinct types of teachers' beliefs: (1) beliefs about self; (2) general beliefs—what is generally held as true or what others believe to be the case; (3) beliefs about what is good or right; and (4) beliefs about goals—the things toward which one strives.[10]

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[9] This outline of the ways in which the teachers might meet the objectives is from an interview with Nancy Jones.

[10] In their book, *Cognitive Orientation and Behavior*, Springer, New York, 1976, Hans Kreitler and Shulamith Kreitler present a great deal of evidence to show that belief and attitude inventories that use only one or two belief types do not predict behavior (in other words, there is little relationship between battery score and actions). They have also shown that if the four belief types are systematically built into inventories, there is a strong correlation between battery score and behavior.

Teachers responded overwhelmingly that they had the desired freedom to teach art as they wished when presented with statements such as: "Although the district art guide specifies goals and areas to be covered, I feel that I have all the freedom I want to devise my own unique approaches to the teaching of art"; and "Most art teachers find ample room for innovative and creative lesson planning and teaching while still working within the basic structure of the guide." The mean score for the subset of statements was 4.43 on a 5.0 scale—certainly a challenge to the notion that art teachers would feel constrained if required to work within a tight curricular structure. (The percentages of teachers agreeing and disagreeing with each of these statements may be found in Appendix A.)

THE LESSON PLANNING STRUCTURE

It is, of course, one thing for a curriculum guide to be prescriptive and quite another thing to assure that prescriptions are followed. Here again the tight structure of the district has a profound effect. It is school board policy that every teacher prepare a complete written lesson plan for each lesson that is taught. (Some lesson plans refer to units of instruction and span several days and others refer to only a single day's activities.) The art lesson plan forms provided by the district have spaces for the major topic, subtopics, objectives, equipment, supplies, teacher activities, student activities, evaluation, and vocabulary. The form assures that each teacher will attend to standard components of lesson preparation. The use of the form coupled with the expectation that all teachers will plan their units and lessons in at least the amount of detail called for on the form assures a minimum common level of preparation for each lesson.

On the desks of the Virginia Beach teachers one sees two- and three-inch thick ring binders in which the lesson plans for lessons already taught, those currently being taught, and those to be taught may be inspected. And inspected they are—by the supervisor and by building administrators. Although building principals are supposed to be familiar enough with the curriculum to determine from a review of lesson plans whether the art guide is being followed, probably only a few are able to make this judgment during their mandatory semi-annual checks. The art supervisor, however, can and does continually monitor the relationship between guide and lesson plan.

I saw tattered gray lesson plans with multiple modifications in ballpoint pen and colored markers made atop the original pencil writing. Other lesson plans were enshrined in unmodifiable plastic laminate. Regardless of whether they have been kept alive through modifications or embalmed in plastic, these plans are one of the central keys to the Virginia Beach art program. *In effect teachers are asked to rewrite the curriculum guides in their own way and thus each has made the curriculum his or her own.* In this process I observed instances where the teachers' own objectives were mapped onto those of the guide, and instances where the guide's objectives contributed to and broadened those of the teachers.

Some teachers plan anew each year while others have developed large pools of lesson plans to draw upon as they plan a year or a unit of instruction. One teacher who was especially proud of her plans told me that she uses approximately 250 lesson plans a year from her pool of 350, and that she writes about 30 new plans each year—usually during the summer. She has a filing system for the plans as well as a coordinated file for reproductions of works of art and other visual materials. In the past, teachers have reproduced some of the plans they considered to be their best and shared them with others in the district. Some in-service meetings have even been devoted to criticizing lesson plans. It is my assessment that the

LESSON PLAN ELEMENTARY ART

Levels 4-5

Date(s)

Major topic: Principles of Design: Movement, Rhythm, Direction

Sub topic(s):
Making of Art: Collage
Study of Artists and Works of Art

Student Objectives: (As a result of this lesson, students will have an opportunity to learn to do the following:)

1. Define, discuss and identify movement, rhythm, and direction in their own work and work of others
2. Recognize the use of collage as a medium of expression
3. Realize that art has a past, that it has changed over time, and that contemporary art is the result of continuous development – change

Teacher Activities: (Motivation, demonstration, discussion, audio-visuals, bulletin boards, etc)

Discuss movement.
Introduce Duchamp painting:
How does it show movement?
What does it look like to you?.
Change - inventions - new ideas - artist celebrated machines -
CHANGE, MOVEMENT,
Other Artists chose to distort images - see Feininger print.
Op art creates movement and distortion through illusion

Student Activities: (Process)

see reverse side

Supplies and Equipment:

scissors
glue
rulers
pencil
9x12 paper (assorted colors)
visuals

Vocabulary

movement
direction
distortion
Collage
op art
cubism

Evaluation Methods/Questions

How does your collage show movement? distortion? Can you find reproductions that show movement, distortion?

Comments (Changes for future use of plan/possible follow-up activities)

If students finish up early they can complete a worksheet on Distortion and Illusions requirement to produce lesson plans directly related to the guides, and the checking of those plans to assure correspondence to the guides, have more than any other factor assured the uniformity of art instruction across the district. My conclusion is also that the careful and comprehensive lesson planning has raised to an extraordinary height the level of professionalism of the art teachers, not to mention the quality of the instruction.

When presented with statements about lesson planning, the teachers as a group also indicated their support for this dimension of structure. To the statement: "I think that I should be left alone to plan my own individual art program free from the interference of a supervisor or a curriculum guide," virtually every teacher disagreed. And to statements such as: "Even if our district didn't require it, I would want to prepare careful weekly and daily lesson plans," the teachers were in strong agreement. On a five-point scale the mean score for this subset of questions was 4.34. The teachers unquestionably support a system in which there are expectations that the curriculum guide be followed and that each lesson be carefully planned and documented.

THE TIGHT SUPERVISORY STRUCTURE

It was reported that the superintendent, Dr. Brickell, "has no tolerance for teachers who do not teach."[11] This attitude pervades the system—not in an oppressive or threatening way, as I saw it, but with the view that if teachers are not performing well, they should be helped to improve.

Here is one example of the process.

As I stepped into Cindi Barrow's classroom I thought, "It looks just like a Virginia Beach art room." After visiting over half the art classrooms in the system I had grown to expect a prominent display of reproductions of works of art. I wasn't disappointed; the display on the end wall was labeled "La Galerie." Reproductions of paintings by Hopper, Eakins, Homer, Bellows, and Wyeth were arranged exquisitely. Above the display was the sign "LOOKING AT ART" with teacher-made reminders such as, "What is the artist trying to say?" "What visual cues does the artist use to convey his ideas?" "Does the work record history?" The lessons I watched being taught were initiated through discussions of works of art—the seventh graders' narrative painting project began with an analysis of Wyeth's *Christina's World*. ("She got stabbed." "She was going to the house and fell.") By the time the students started their own narrative paintings they had clear ideas regarding the possibilities for producing art that told stories. Before a class of third grade students began landscape paintings they discussed the differences between the landscape paintings of Vlaminck and Inness. The fifth graders had a lesson on Surrealism. In the teacher's overview of the year's units, under the heading "visual aids," I saw references to Picasso's "Three Musicians," "Portrait of a Woman," the work of Durer, Tobey, and Dubuffet. Everything I saw told me: "Here is a bright, young, paradigmatic Virginia Beach art teacher—just the kind they try to hire."

The teacher herself, however, told me differently. It was the tight structure of the system that had made her into a Virginia Beach teacher.

During Cindi Barrow's last two years as an art major at Radford she spent the summers on Virginia Beach's ocean front. During the two years following graduation she also spent time there, taking an occasional job as a substitute art teacher. Then "I took a long sub-job, and fell into this job." During her essentially unsupervised time as a substitute teacher she had not attempted to follow the Virginia Beach guide. She taught no art history, didn't use

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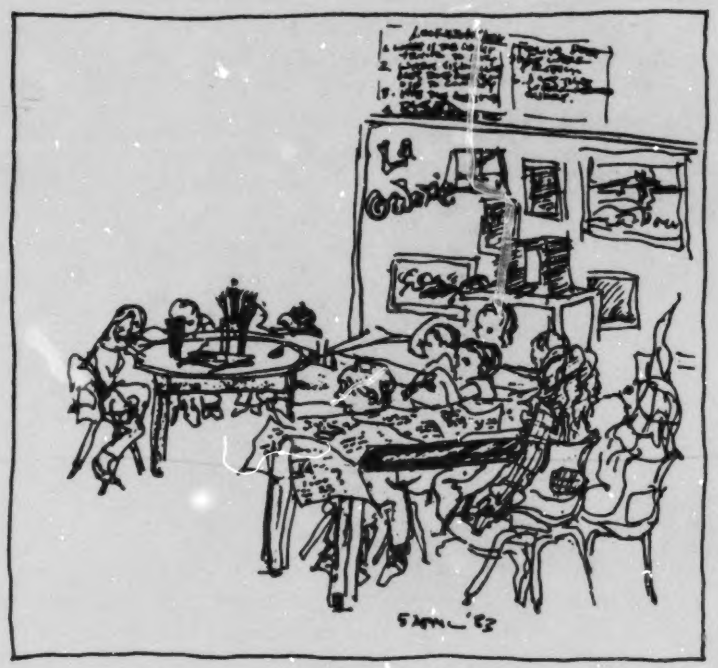
[11] This quotation is from Lou Lowenthal and it reflects a general view held by many teachers that within the district there is a high expectation of professional behavior.



Cindi Barrow's room from Brent Wilson's sketchbook, reprinted with permission.

reproductions, and even thought the curriculum guide "vague—I was not crazy about it." In fact since she had accepted her full-time position after the fall orientation sessions for beginning teachers, she hardly knew what was in the guide. But she was soon informed by her supervisor and through a series of evaluations and memos that she would need to write proper lesson plans, include the study of works of art and artists in her lessons, and teach conceptually. In short, the supervisor insisted that she teach art the Virginia Beach way; in Cindi Barrow's words, "to do something intelligent, to teach for the concept, not the product."

Cindi Barrow began to work with a professor of art education at a nearby university, and with his help (although it is doubtful that he himself knew how to teach in the Virginia Beach manner) and with the help of her supervisor she came to her own understanding of what was expected of her. Her planning, the content of her lessons, the look of her room, her teaching—all came to have the quality of the system. The system's guidelines, expectations, and supervisory monitoring were sufficiently influential to change an ordinary (but lively) art teacher into an extraordinarily insightful, effective, and still lively one.

Teacher responses to the tight supervisory structure were also positive. To the statement, "I resent anyone telling me either what or how to teach," three-quarters of the teachers were in disagreement. As a group, they overwhelmingly agreed with statements such as: "It's good to have supervisors and administrators who see to it that the art curriculum is being followed." The mean score for the subset was 4.10. Thus even in the sensitive realm of receiving suggestions and criticism there was still a positive response to the system's tight structure.

STRUCTURE, THE INDIVIDUAL, AND THE COMMUNITY

For those who see art-teacher autonomy as something akin to the autonomy of the artist, and who see autonomy in general as a necessary condition for creative teaching and artistic production, the tight structure and sense of community that prevail in Virginia Beach may seem paradoxical. Yet there is considerable evidence that the artist is also a communal and societal being who is both free and dependent upon the work of others for his or her style, ideas, and even conception of the artistic enterprise.

In a time when the romantic notion of the artist pervades our culture as well as the world of art, the societal conception of the artist has not been entirely unknown. Within groups such as the Pre-Raphaelite Brethren, Impressionists, Futurists, Cubists, Nabis, Surrealists and Dadaists, and Abstract Expressionists, individual artists used communally generated ideas as the basis for their novel productions. And although their work possessed novelty, that novelty may be seen as growing from the outwardly rejected but persistently overpowering conventional seedbed of past artistic practices. New art is dependent upon old art in at least two ways—as something to extend from and as something to react against. And more likely than not groups of artists foment artistic revolutions.

The importance of the group and societal and cultural factors has not been given adequate consideration in art education. When the notion of artistic invention growing from community and convention is related to the tight structure of Virginia Beach, it is possible to see that there is artistic precedence for art teachers to work together and thereby gain strength through unity in a common curricular cause. The teachers pool their talents and energies to establish a solid discipline-based curriculum. This idea is best illustrated by the change in attitude of an art teacher who was among those most strongly resistant to the structured curriculum. (I judged her to be an outstanding teacher—an artist with numerous awards to her credit, detailed knowledge of the current New York art scene, and an uncommon ability to instill a sense of professionalism in her high school students.) She said that before the guide, "it wasn't that we didn't have lesson plans, but we didn't have the mandated structure. Now that things are written down we know what we are doing, we can communicate with others. I became more structured but more creative at the same time." Time and time again I listened to art teachers insist that in accepting the conditions of a tight structure they had given up none of their freedom and that the structure had actually provided them with the foundations for innovative behavior.

STRUCTURE, CREATIVITY, AND THE DISCIPLINE OF ART

The prevailing belief in art education that artistic development requires the young student-artist to be free from external influences can be seen in both educational and artistic thought.

Robert Motherwell says it this way: "What is specific to American art as opposed to European art, is the idea of inventing yourself from scratch."[12] I'm not sure that the idea is uniquely American, and I am quite convinced that the notion of "inventing oneself" had its origins in Europe. Certainly the idea that the artist and the child artist should be treated as natural creatures who, by necessity, develop and work either apart from or free from the restrictions of culture and society can be seen in the eighteenth-century philosophy of

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[12] The Motherwell quotation is from Michael Brenson, "Artists Grapple with New Realities," *New York Times*, May 15, 1983 ("Arts and Leisure" section, p. 1).

Rousseau. Although it may not be possible to trace the line directly from Rousseau to the twentieth century artist and child artist, it is perhaps possible to claim that Rousseau's philosophy of a natural and societally uncontaminated development has pervaded both our ideas of how the child should be educated in art and how the artist educates or "invents himself from scratch."

Thus we see a vision of the child, the student artist, and the artist separated by age and experience but joined in the obligation to work free from artistic convention. It is also possible to see the enormous contradictions that might arise between a carefully specified and highly structured art program and the ideal of individual teacher and student autonomy. Those holding the romantic view of the artist and of the child as a neophyte artist have seen artistic conventions as undesirable stereotypes that must be avoided at all costs. The child artist and the student artist were both seen as unfolding through stages that required no contribution from the discipline of art. Any instance of image borrowing was seen as evidence that the precious natural unfolding process had been disrupted. Such borrowing was to be halted before it destroyed the young person's natural creativity. Yet the very concept of going beyond the conventional (creativity) requires, if not the possession of conventional sets of ideas, skills, and practices, then at the very least a knowledge that they exist.

It is doubtful that the Virginia Beach art teachers have developed a philosophy of art teaching based on a knowledge of the relationship between convention and invention in artistic creativity. They do not, however, hesitate to base their teaching on the images of artists, and they seem not to see the use of these images as an impediment to their students' creativity. Their responses to a series of belief statements reveal their position.

To the statement about their own practice, "I frequently show the images of artists in order to stimulate my students' own creative efforts," 98 percent of the teachers either strongly agreed or agreed. However, there was no consensus on the normative statement, "It is unfortunate when a student borrows or copies an image from the work of an artist or from another student," which probed to determine if there was still residue from the romantic notion of the natural-child artist. Only 10 percent of the teachers strongly disagreed, 36 percent disagreed, 24 percent were undecided, 19 percent agreed, and another 10 percent strongly agreed. The words "copy" and "borrow" obviously still have negative connotations for art teachers, and the Virginia Beach teachers are no exception. Perhaps the teachers believe that it is possible to learn from artists without copying from them. This notion is confirmed by the fact that nearly all the teachers agreed when presented with the general belief statement, "Showing the works of artists actually contributes to students' ability to originate novel works of art of their own."

In addition to basing their teaching on the images found in the work of artists, the teachers do not hesitate to instruct their students in the discipline of art. They overwhelmingly disagreed when presented with the statement, "It is not good for art teachers to instruct students in the techniques and processes of art; students should discover these things for themselves." And there was strong positive agreement to such statements as, "The art teachers in this school system believe in instructing students in the same basic processes and techniques that are used by artists."

It is possible to examine the consequences of the tight structure upon the students on logical grounds. If innovative, novel, and creative artistic behavior is ultimately dependent upon a knowledge of artistic conventions and styles,[13] then the Virginia Beach students have an advantage over other students who do not learn about the ways and means of art and artists—they have a solid foundation from which eventually to create. Recent research has shown that young people who grow up in a "paradise" in which their art is free from most adult influences have their creative options markedly reduced rather than expanded.[14] The imaginative artwork of the Virginia Beach students supports the fact that a conventional foundation is not an impediment to the creation of art.

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[13] David Feldman, *Beyond Universals in Cognitive Development*, Ablex, Norwood, New Jersey, 1980, outlines the conditions through which development progresses—universal, cultural, discipline, idiosyncratic, and unique. Feldman argues that creative behavior of consequence grows from a solid grounding in cultural and discipline-based knowledge and practice.

TIGHT STRUCTURE AND INNOVATION

One of the greatest fears of those who view tight structure as detrimental to educational practice is that it will reduce the chances for educational innovation and creative teaching. Another possibility, the one seen to exist in Virginia Beach, is that educational innovation and creative teaching are *at least* as likely to occur within a tightly structured school system with a solid curricular base and high expectations for teachers and students. The essential premise is that in the latter case there is an established framework from which innovation might emerge. Certainly this seemed to be so as I observed proposals being made for the revision and extension of the curriculum guides by members of the art curriculum committee. But there is another, less formal type of innovation that extends well beyond anything envisioned within the curriculum guides and yet depends quite fully upon the well-structured support of the school system.

At a meeting of the Virginia Beach Neptune Festival committee, Lou Lowenthal, representing the schools, was asked, "Couldn't the students do something exciting?" Her quick reply was, "We could go for *The Guinness Book of World Records,*" and with a bit more thought she added, "We could make the world's longest sand sculpture." The idea began to grow and Stef Runyan applied her administrative abilities and the backing of the central office to the project. The world's longest sand sculpture must be a single piece, and yet 62 individual schools, scores of teachers, and hundreds of students of all ages were to be involved. There had to be a single theme, and yet one that allowed for individual school and even individual student initiative. Schools had to be assigned space corresponding to the number of students who were willing to join in this optional weekend activity. Buses had to call for teachers and students at each of the district's schools. Arrangements had to be made for official documentation of the length of the sculpture, and the whole project had to be completed before the tide came in.

The students at the Gifted and Talented Center made a day's trial run and their teachers, Lou and Alex, found the sand too dry, the sand sea monsters too difficult to connect, and the sculpting too time consuming. Stef Runyan took the lead in deciding that the sand sculpture would be a train with hundreds of cars—each built, decorated, and possessing whatever character the individual art teachers and students decided upon. Bulldozers commandeered from Virginia Beach City would be used to bank damp sand for the train cars. A dozer with a smaller blade would be used to cut through the bank to form the individual cars. This part of the operation took practice, too, before it worked successfully. The U.S. Navy agreed to furnish helicopters and jets for photographic documentation.

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[14] In a study of the drawings of Egyptian children, "Benign and Threatening Worlds: The Themes, Compositions, and Styles of the Story Drawings of Egyptian Village, Working Class, and Middle Class Children," Pennsylvania State University and Helwan University, Cairo, Egypt (unpublished monograph, 1982), Brent Wilson, Nabil El Husseini, and Marjorie Wilson illustrate that young people who do not have access to adult graphic models merely borrowed from one another.

The logistics of the event were like those of Christo's *Running Fence*, but he had days to build his fence; the Virginia Beach operation had to be accomplished in a few short hours. In the seconds before the incoming tide began lapping at the first fantastic traincars, jets were scrambled (on radio command from Stef Runyan) and the Virginia Beach art program had scored another success. The feat of a single sand sculpture measuring 1.3 miles in length could not have been accomplished without the solid organizational structure of the school system, nor would the enterprise have been notable without the individual creativity of hundreds of students and their teachers.

Going for "The Guinness" is an example of how the structure of the district can be employed to mobilize the students and teachers to create an enormous and impressive work of art, and in the process to promote a feeling of unity and accomplishment among themselves—not to mention the sense of community pride and satisfaction in the project and in the art program. It is possible that we might find this kind of activity at the district level and still see little more than ordinary teaching in the day-to-day art program. Therefore, the question that also needs to be asked is whether or not there is evidence of imaginative teaching in individual classrooms. Are teachers content merely to follow the guide—to do a solid but conventional job of teaching? In short, does the tight structure of the district reduce individual teacher experimentation to develop novel approaches to art teaching? It is my observation that there is a great deal of imaginative teaching in Virginia Beach.

To cite a compilation of examples that either I observed or teachers reported to me:

a time line used for a "Journey Through Time" study of art history from cave to modern times in an elementary school;

a school gallery of famous art; making Medieval-style banners;

when studying architecture, the setting up of environmental structures, modular units, and balloonlike forms;

making paper for an East-West calligraphy project—soft papers for Oriental brushes and hard ones for Western quills;

a Medieval art unit with costumes, decorations, and banquet;

students dressing up as famous artists and painting in their style;

a figure drawing lesson in which students reconstructed their own history of drawing—how they might have drawn at age three, five, eight, etc.—(there was reference to other children's drawings at these ages), next a study of how humans were depicted in ancient Greece (how they drew figures seven and one-half heads high), and finally a study of figure drawing through the ages; school hallways filled with quotations about art and artists;

12 students going to the studio of a visiting artist for weekly painting sessions;

a "conceptual" project that involved the construction of 35 life-size "dummies" and a photo documentation series of "a day in students' lives" (in school buses, library, cafeteria, assembly, etc.);

the construction of a 20-foot plastic pyramid to show solar heat "levitation";

the construction of a 100-foot wind tunnel painted inside and out and filled with balloons;

a student dressing as his or her favorite painting and telling viewers about "himself" or "herself";

students doing extensive research on works to be shown in upcoming art exhibitions, attending the shows, and having the students act as docents (museum visitors have even joined the tours);

taking high school art students on trips to European art museums;

taking high school students to universities to hear lectures by art historians; doing a unit on "Patrons of the Arts" by recreating the House of the Medici and having students assume the identities of Cosimo, Lorenzo, Giuliano, etc., and the artists that they sponsored—Donatello, Michelangelo, etc., role-playing the parts and then having an Italian dinner with the participants around a long table;

posting reproductions of works of art in the hall, with clues to the artist's identity, and awarding small prizes to the first 10 students who correctly identify the artist;

during youth art month inviting parents to join classes of children who are studying figure drawing through the ages, and after viewing the stiff Egyptian and the more relaxed Greek, Renaissance, and modern approaches to drawing, parents drew from a model along with their children (parents who participated—105 in one week—made such comments as "I thought you just gave them a piece of paper, they really learn things in here.");

developing a slide show on "The History of the Smile in Art";

a unit on protest and propaganda art;

painting a lifesize version of Picasso's *Guernica* on the end wall of the art room, and filling all other available wall space in the room with versions of well-known paintings and the self-portraits of artists;

recreating the lives of Impressionist artists through role-playing and doing paintings in the style of the artist;

the construction of an eight foot by 50 foot three-dimensional mural that changes images as the position of the viewer changes;

after studying mythology the creation of a mythical creature museum;

an art history "Investigation Game" in which each child becomes an element of the picture, looks for himself or herself, then explains how he has been used and what he or she contributes to the work;

students working in small groups to produce floor to ceiling murals of King Tut's tomb and then the entire main hall of the school becoming the entrance to the tomb (and cave paintings, and a Greek temple in other years);

taking teams of junior high school students to feeder-elementary schools to demonstrate art techniques and explain the junior high school art program;

> assuming the identity of an artist or the acquaintance of an artist of a particular time and writing letters to another person living in the same period explaining something of the artists' work, what he or she is trying to accomplish.

The tight curricular structure is the focus for tight supervision, which assures an adherence to the basic objectives of the art program. However, the curriculum was originally devised by the teachers, they continually and systematically revise it, and each has the responsibility to activate and make specific the general prescriptions of the guides. Through in-service meetings, informal gatherings of teachers, and the sharing of approaches to teaching through word of mouth and the trading of lesson plans there seemed to be just as much implicit encouragement for individual inventiveness as there was explicit direction for following the principles of the guide.

3. THE VIRGINIA BEACH CURRICULUM: COMPONENTS, BELIEFS, AND OUTCOMES

By this time there should be little need to note that if the *Virginia Beach Art Curriculum Guide* outlines five components of art education upon which units of instruction and individual lessons will be based, then we can expect to see those components reflected in every teacher's yearly plans. Indeed all of the plan books reflect instruction in: (1) perception and sensitivity (seeing and feeling visual relationships); (2) principles and elements of design; (3) study of art and artists; (4) critical evaluation of art (criteria for appraising visual forms); and (5) making of art (direct personal experience with art media). Do these components reflect adequate conceptions of art, art history, and art criticism? What is the quality of the instruction that relates to each component? Do the components receive equivalent instructional emphasis and time? What do the teachers actually think about the components, and what do students learn in each of them?

As I continue my review of the Virginia Beach program, I wish now to describe its character, explicate its meaning, and judge its quality and merit by using three methods: first, the examination of the curriculum in light of its historical and theoretical bases; second, to report upon the beliefs that teachers hold about the various components of their curriculum; and third, to assess the outcomes of the program in terms of student beliefs and performances.

THE ELEMENTS AND PRINCIPLES OF DESIGN COMPONENT

The most ubiquitous component of the Virginia Beach curriculum is the elements and principles of design. This fact should come as no surprise to any observer of contemporary American art education. Today curriculum guides at all levels of instruction are pervaded with the elements and principles.[15] An observer of American art education 70 years ago might have made the same comment.

At the Third International Congress for the Development of Drawing and Art Teaching held in London in 1908, Cheshire Boone characterized the latest development in American art education—the elements and principles of design. He said:

> It is difficult to offer a picture of design as presented in the elementary school. The subject is new, and in its best form has been developed within the past dozen years. Recent impetus has unfolded its possibilities so rapidly and made so manifest its practical value that the growth has been uneven. Everyone attempts to teach it.[16]

It was probably *zeitgeist*—the spirit of the late nineteenth century (when art was taking an abstract turn, Fry's and Bell's aesthetic theories of "significant form" were in the making, and Japanese prints had been discovered in the West)—that led Fenollosa and Dow to devise systems of art education based on abstract principles of design. Fenollosa asked why it was not recognized "that the lines and the masses of dark and light and the colors may and do have a harmonic charm of their own in their own right, a beauty and infinity of pure visual idea, as absolute and independent as the sound-idea in music?"[17] Subject matter no longer mattered; what was basic to art was the organization of lines, shapes, and colors. And just as Boone said, the idea of basing art instruction on design spread like wildfire. Through the influence of Fenollosa and Dow[18] the elements and principles of design pervaded art educational practice. As early as 1898, *The Prang Elementary Course in Art Instruction* quotes Dow and uses his ideas, and by the 1920s the elements and principles had moved from Dow's influential book, *Composition*, to the standard art educational textbooks, and to curriculum guides.[19] Easily withstanding the assaults from the progressive education movement and the Lowenfeld era, the elements and principles of design have been copied and recopied as they have moved from the oldest to the newest art curriculum guides. The Virginia Beach guide is no exception.

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[15] Lois Drator, an art teacher in Scranton, Pennsylvania, with the support of the Pennsylvania Art Education Association made a collection of approximately 200 art curriculum guides currently available in Pennsylvania. Virtually every guide of the approximately 200 on display featured the elements and principles of design.

[16] C. L. Boone, "Art Education in the Elementary Schools," in J. P. Haney (ed.), *Art Education in the Public Schools of the United States*, American Art Annual, New York, 1908, p. 180.

In Virginia Beach almost every art lesson touches upon the elements and principles of design in one way or another. When the Virginia Beach teachers were asked to respond to such statements as: "I believe that a knowledge of the elements and principles of design is essential to the perceiving of a work of art," there was no strong disagreement. There was overwhelming agreement to the statements: "In our district art teachers include at least some study of the elements and principles of design in each lesson"; and "Almost every lesson I teach includes a component relating to the elements and principles of design." There was a good deal less unanimity of response to "In the final analysis, the elements and principles of design are the most important aspect of my art program." Thirty-one percent of the teachers strongly agreed, another 31 percent agreed, 12 percent were undecided, 22 percent disagreed, and 2 percent strongly disagreed. There is little question that the elements and principles of design are the central core of the art instruction. At the same time teachers are in considerable disagreement about the absolute importance of these elements and principles.

The students in Virginia Beach appear to acquire at least some of the same attitudes as their teachers toward the elements and principles of design. A belief inventory was administered to 262 students representing the upper elementary, middle school, elementary school gifted and talented program, junior high school Art I, and senior high school Art IV and V.[20] Three-quarters of the Virginia Beach students surveyed agreed with the statements, "When I see a painting I like to look for the kinds of shapes, colors, and patterns that it has"; "When I get older I want to learn more and more about how artists use shapes and lines to make rhythms and patterns in art"; and "It's very important to learn to see how artists balance shapes and create patterns in their paintings." Only about half of the students, however, agreed that "Art class has helped me to look for designs and patterns in almost everything I see"; and about the same number disagreed with "Most of the kids in my class think that it is pretty stupid to look at the arrangements of shapes and lines in paintings." (The mean scores for each student belief subset are in Appendix B.) In light of the fact that to experience works of art in terms of the elements and principles is an abstract affair that draws attention away from the literal subject matter, the art program in Virginia Beach might be considered very successful in transferring a set of beliefs from the curriculum guides to the teachers to the students.

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[17] The quotation from Ernest Fenollosa is found in Walter Beck, *Self-Development in Drawing*, Putnam, New York, 1928, p. 135.

[18] J. S. Clark, M. D. Hicks, and W. Perry, *The Prang Elementary Course in Art Instruction*, Prang, Boston, 1898.

[19] Arthur Wesley Dow's *Composition* was first published in 1899 (J. M. Bowles, Boston) and by 1913 it had gone through seven editions. It went through a total of 20 editions before its final publication in 1941.

[20] The sample for the belief inventory was not drawn randomly. Rather, groups known to represent particular features of the program were selected.

The consequences of organizing the art curriculum around the elements and principles of design, however, seem not to have been carefully considered in Virginia Beach (or for that matter, in very many other places). This nearly "scientific" and analytical approach to the teaching of art leads to the development of units on "line," and then "shape" as if these elements could exist separately within any composition; they cannot. Because it is possible to deal with design abstractly quite apart from consideration of subject matter or object to be designed, art projects frequently end up being little more than the designing of designs. Instead of design becoming a means to some artistic end it becomes an end in itself. Too often this is the case in Virginia Beach.

When art is reduced to mere design, attention is drawn away from other viable concepts around which units of the art curriculum might be organized. The subject matters and themes of art; expressive qualities and expressive content; style; role, function, and purpose; symbols, for example, are equally important attributes of art that may be forgotten or at best subordinated to pure design.

One curriculum guide in Virginia Beach does point to an alternative to the elements and principles structure of the curriculum. The *Art Curriculum Guide: Grades 6,7* suggests that instruction be organized around themes correlated with those of other subject matter areas such as: communication—media messages and letters, signs and symbols; cultures—long ago and far away; American art today; the environment—habitats and the world of nature; fantasy—imaginary journeys and illusion and invention; form and function—adaptations in nature and man's creations; and self-awareness—discovering the self and inside myself. This guide signals a departure from the Virginia Beach practice of forming units around design concepts. The elements and principles of design are still in the sixth and seventh grade guide but they assume the role of means rather than ends.

STUDYING ART AND ARTISTS: THE HISTORY OF ART OR LOOKING AT PICTURES?

In Virginia Beach one of the five major purposes of the art program is that students gain "a knowledge of cultural heritage," and one of the five major components of the art program is a "study of artists and works of art." Although neither the purpose nor the component says "art history," together they might be interpreted to mean that Virginia Beach students are supposed to receive art history instruction. They do.

The study of art history provides a way for students to develop conceptions of past, present, and future realities, of the realities of self as seen through others whom artists have depicted, and of mankind's conceptions of the true, the good, and the desirable.[21] It is the art historian who guides us in our study of art. And if we look to the methods and processes employed by art historians we find them investigating works of art in light of their historical context to see the way in which art both forms and is formed by culture. They develop theories about why works look as they do; they search for the influence that one group of works has on subsequent works; they interpret meanings of symbols and allegories; they group works of art into categories such as artist, style, school, and period; and they attribute works to particular artists. If we were to specify the characteristics of an ideal art history program in the schools we might see the extent to which the range of interests of art historians has been translated into the content of art historical instruction.

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[21] The conception of the way in which art functions to expand cognitive orientation to four realities—archeological, common, prophetic, and normative—is from H. Kreitler and S. Kreitler, *Psychology of the Arts*, Duke University Press, Durham, North Carolina, 1972.

The objectives relating to the study of art and artists found in the Virginia Beach K-12 curriculum guide do point to an important set of art historical outcomes. For example, by the end of third grade, students are to be able to "recognize similarities and differences in works of art produced in various times and places"; "know that art has been used to document significant historic events"; and "identify uses of visual arts in today's world." By the end of seventh grade the goals to have been achieved are: "understand the purposes of art"; "know sources of and be able to use resource materials on art history and appreciation"; "be able to identify artists in several fields"; "realize that art has a past, that it has changed over time, and that contemporary art is the result of continuous development and change"; "recognize the contributions of artists of various ethnic groups to the American culture"; "discuss the place of art and artists in society and in the local community"; and "be aware of the variety of art forms used in business and industry." At the end of their program, students who elect to study art in the secondary grades are to be able to: "identify the general style and period of some major art forms and know the general social context in which they were produced"; "establish relationships between a work of art and the cultural/ethnic context in which it functions"; "have a command of terminology that is adequate to discuss and write about works of art"; "be able to raise questions about important problems in art and appreciate the efforts of those who have attempted to formulate solutions to those problems"; and "discuss the philosophy underlying such major movements in art as Cubism, Surrealism, Romanticism, Impressionism, Baroque, Expressionism, and contemporary styles."

In general the objectives grow in complexity and specificity from one level of instruction to the next. As the activities and content sections of the guides are reviewed, however, it becomes evident that there is no comprehensive program that specifies art historical periods, artists, and cultures to be studied at a given grade level (except in the sixth and seventh grade guide). Nor are there concepts and activities that in any way approach the sensitivity and specificity of the objectives themselves. (Again there is an exception—the guide for advanced placement art history outlines an extraordinarily comprehensive, specific, and insightful course of study.) In actuality the individual teachers are left on their own to determine the particular periods and artists that will be studied at a given grade level. Consequently there is no unified sequence of art historical concepts, content, and activities. One factor more than any other, the Shorewood reproductions, determines the content of the art historical instruction. Because ample supplies of reproductions representing some styles and few representing others are available in each of the schools, Impressionism, Pointillism, and Cubism are studied year after year while much of the remainder of art history gets short shrift. If other areas of art history are seen as important, then the art history program may be seen as a partially composed mosaic. Nevertheless, the strong positive beliefs held by the teachers regarding this component of their program shows that they generally value what they are doing.

When teacher beliefs about the study of art, artists, and the cultural heritage were assessed, there was strong agreement about the value and the outcomes of the program, except in one crucial area. First the agreements: 90 percent of the teachers either agreed or strongly agreed to the statement, "Even if objectives relating to teaching about the artistic cultural heritage were eliminated from our art curriculum guide, I would continue to teach about it." (The overwhelmingly positive response not only shows the strength of their belief, it also seems to indicate that the teachers would feel free to add to the basic curriculum if they thought it desirable.) They also agreed with the statements: "Most of the art teachers in the district are thoroughly committed to teaching about art and artists"; and "My students gain a lot of basic knowledge about the artistic cultural heritage."

Perhaps most telling of all was the statement, "Most of the students in our district actually gain only a superficial knowledge of the visual cultural heritage." The desired direction for the response was strongly disagree; only 6 percent did so, 31 percent disagreed, 33 percent were undecided, 24 percent agreed, and 4 percent strongly agreed. Although it is not possible to read the teachers' minds, we are left to wonder—from such diverse responses to statements about what their own and what other teachers' students are learning—if teachers might not believe that more could be accomplished in the area of art, artists, and visual cultural history. And just what *is* being accomplished?

A 29-item multiple-choice test on which students were asked to identify the styles of works of art, the artists who painted specific works, the times, locations, and cultures in which works were produced, and technical words used to describe features of works of art was administered to 231 students from fifth to twelfth grade.[22] Four of the items on the test were the same as those used for the National Assessment of Educational Progress in Art. Thus it is possible to compare the performance of Virginia Beach students with that of a national sample of students.

When shown Dali's painting *The Persistence of Memory* and asked "This painting is an example of what style of art?," 9.6 percent of 13-year-old students and 16.3 percent of 17-year-old students from the national sample selected Surrealism as the correct response.[23] Forty-five percent of all Virginia Beach students gave the correct answer. Even 26 percent of the Virginia Beach fifth grade students answered correctly, 70 percent of the fourth, fifth, and sixth grade students in the gifted and talented program, and 100 percent of advance placement students.

When asked the same question about a Monet painting of waterlilies, 21 percent of the national sample of 17-year-olds selected Impressionism as the correct answer; 49 percent of all Virginia Beach students answered correctly.

Sixty-one percent of all Virginia Beach students could identify Picasso's painting *Three Musicians* as an example of Cubism; only 15 percent of the 17-year-old students in the national sample selected the correct answer.[24] Compared with the performance of the national samples, the Virginia Beach program is tremendously successful.

On questions where there are no national data for comparisons, the Virginia Beach students also performed well: 77 percent of all students could identify a painting by Seurat as an example of Pointillism; 75 percent could even name Seurat as the painter of a Pointillist work. Seventy-five percent of all students correctly identified a Pollock painting as an example of Abstract Expressionism, but only 33 percent answered correctly that it was painted in the United States. Here we are able to see an example of what the program does and does not accomplish.

When the total test scores of the various groups of Virginia Beach students are examined we learn that two classrooms of fifth grade students and a broadly representative sample of sixth grade students each answered 14 of 29 questions correctly; intermediate grade gifted and talented students averaged 20 correct responses; ninth grade Art I students answered 17; high school Art IV and V students, 23; and advance placement art history students averaged 27 correct answers out of the 29 possible.

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[22] The sample of 231 students was not selected randomly. There were students from two elementary schools, from a middle school, from the gifted and talented center, from three junior high schools, from Art IV and Art V from two high schools, and from advance placement art history classes from two high schools.

[23] This exercise is reported in *Art and Young Americans, 1974–1979: Results from the Second National Art Assessment*, National Assessment of Educational Progress, Denver, 1981.

[24] These data are from the *Art Technical Report Exercise Volume* (results from the first National Art Assessment), National Assessment of Educational Progress, Denver, 1978.

The art history test did not probe deeply to determine if the more complex art history objectives outlined in the curriculum guides were being achieved. After interviewing many students I concluded that they generally were not. How could they when they were not presented with content and activities related to the objectives? Only the advance placement art history students as a group, a few of the Art IV and V, and intermediate grade gifted and talented students were seen to be achieving most of the art history objectives.

There was one final means to determine the outcomes of the art history program. The belief inventory administered to students had two subsets of items related directly to the study of art history and to looking at the work of artists.

The first set of statements relates to students' beliefs about styles of art. When presented with the statement, "I'm pretty good at recognizing the different styles of paintings such as Impressionism and Pointillism," 57 percent of the students agreed or strongly agreed. (As we have already learned, 77 percent of another sample of students did correctly identify an example of Pointillism and 51 percent identified Impressionism. Consequently we may have a fair amount of confidence that the students' beliefs about their achievement corresponds closely to their actual achievement.) The total mean score for this subset of items was 3.41 on the five-point scale.

Students' beliefs about the study of art history were positive but not nearly as positive as those relating to style. When presented with statements such as "Most of the kids in my class know quite a lot about the history of art," only 30 percent to 40 percent of the students responded positively. The students apparently do believe that "it's a good thing for kids to study about art made a long time ago." Sixty-six percent agreed with the statement. And to the related normative statement, "I think it is a good thing for kids my age to try to understand the ideas and feelings that can be found in the paintings of artists," 76 percent responded in agreement. But to "in next year's art class I hope that we study some more about the history of art," only 39 percent of the students were in agreement. The mean score for this subset of items was 3.05—positive but just barely. The students' beliefs about what they are learning corresponds with my own observations. They can identify styles, artists, and periods, but most of them realize that they know little more than that about the history of art. Furthermore, even as they recognize it as knowledge that is desirable to possess, they seem not to value the study of art history very much.

The conclusion that I must make about art history instruction in Virginia Beach is that it results in a level of student knowledge that significantly surpasses that of most other school districts. The results of the instruction that all students in the district receive relating to art and artists show dramatically on the test of general art history knowledge. The performance, however, may be attributed to the fact that students receive instruction about the same few artists and styles in the elementary grades, again in junior high school, and yet again in senior high. Many other artists, periods, and styles remain unnoted at any level of instruction. Moreover, instruction relating to art and artists seems more like the picture study of a bygone era—where the artist, the style, and the features of the work are noted, but where important cultural, expressive, and art historical antecedents and consequences are ignored. Only in the advance placement art history program at the senior high school level and in a special program for intermediate grade gifted and talented students is it possible to find art history instruction that matches the promises made by the art history objectives of the curriculum guide.

The criticism I have just given must be qualified. It is not entirely the fault of the Virginia Beach art program that there are few art history practices to match their objectives. To my knowledge, nowhere in art education in the United States is there a comprehensive program of art history instruction that has an outline of content and activities that might serve as a model for the Virginia Beach program. It is surely too much to expect a group of teachers who must get on with the act of meeting their students each day to devise a comprehensive, discipline-based, theoretically sound art history program that the art educational academics who tout such things have themselves failed to formulate. The findings from the Virginia Beach art history program point to a pressing need for art-history-related curriculum development in art education.

CRITICISM WITHOUT CRITERIA

Critical evaluation of art is one of the five main components of the Virginia Beach curriculum. The K-12 guide states that by the end of third grade, the students should be able to do such things as: "identify basic principles and elements of design qualities in visual work and in the immediate environment"; "recognize expressive qualities such as action, anger, happiness, and other elements of the expressive content of visual forms"; "give evidence of a beginning art vocabulary, with continual expansions through the acquisition and use of new terms"; "know and be able to identify new art forms, such as painting, drawing, sculpture, and printmaking"; "respond by talking about art in their own words, thus expressing the results of personal observations"; "accept the range of special interests and abilities of their peers." (This is an inclusive list of the objectives for first to third grades.)

By the end of seventh grade, the guide states that the students should be able to: "compare and describe works of art with respect to their aesthetic meaning, sensory qualities, media, and techniques used"; "be able to discuss such questions as 'what is art?' and 'why is one work of art considered better than another?'"; "make judgments about the aesthetic quality of the community environment"; "compare expressiveness in visual art with expressiveness in writing, music, dance, and other areas"; "compare art works of various styles that depict similar subjects, for example, portraits"; "give evidence of understanding detailed composition" (the list is not inclusive).

As a result of the high school art program, the guide states that students should be able to: "describe, interpret and evaluate visual works of art using terminology, concepts, and metaphors appropriate to art criticism"; "select criteria for aesthetic judgment and apply it to his own work and others"; "make and justify judgments about artistic merit beyond statements of mere preference in both oral and written forms"; "formulate criteria for making aesthetic judgments about the artistic qualities of consumer products, the visual environment, and mass media" (the list is not inclusive).

These objectives incorporate major aspects of art criticism, and generally the higher level objectives expand upon the themes of critical behavior specified in the lower level objectives. The Virginia Beach curriculum guide, however, is far more specific in outlining art criticism objectives than in suggesting activities through which the objectives might be achieved. In the curriculum guide, for example, a half-page of 11 critical evaluation objectives for fourth through seventh grades is followed by a cryptic list of six activities: "self evaluation," "group evaluation," "written evaluation," "display of student work," "critical evaluation of the environment," and "critical evaluation of master works." There are 11 words listed under the vocabulary section. In contrast for the same grade levels, the objectives relating to the elements and principles of design are followed by six pages of activities and vocabulary lists. The objectives relating to the making of works of art are followed by a 12-page outline of activities and vocabulary lists. In Virginia Beach, as, I think, in the rest of the country, the level of conceptualization in art criticism is far below that of the design and studio areas.

The idea that students should become sensitive to the features and qualities of art may be found in art educational objectives of the late eighteen-hundreds.[25] The expanded and more technical notion that students should learn to function as art critics dates only from 1963.[26] It may be that the ways art critics go about their tasks have never been clearly enough delineated within the field of art education. Granted, Feldman's scheme for experiencing works of art (describe, interpret, and evaluate) has found its way into the Virginia Beach objectives.[27] But an adequate conception of the critical act has not. Such criteria as the hedonic canon of aesthetic pleasure; the organistic standard of unity of sensory, formal, expressive, and subject matter elements; the grasping of the vividness and intensity of the experience of the work through metaphoric description; or judging the work on the basis of its success in symbolizing the essence of an era, an idea, or a medium are not to be found in Virginia Beach (nor, most likely, in other programs). Nor has it been realized that the critical act is essentially one of recreating a work in the medium of words; and that this recreation of the work involves writing. Art educators, including those in Virginia Beach, have seen the value of art criticism, but they have not recognized the structure of the discipline of art criticism.

Even though the area of art criticism is not very well conceptualized in the curriculum guides, the teachers in general indicated that they considered the art criticism portion of their program to be functioning reasonably well. As we shall see, however, they do have some reservations. First, teachers believe that their own students are learning to judge art. Almost all of the teachers (85 percent) agreed with the statement, "After studying in my classes, students are able to make sensitive judgments about the quality of works of art." And they thought criticism to be important. The statement, "Of the major objectives of our art program, the one relating to making qualitative visual judgments is the least important," received nearly 90 percent disagreement. But to the revealing statement about what should be done in the area of criticism—"I really don't need to spend more time than I do now in teaching my students to perceive the qualities of art and to make well-reasoned critical judgments of artistic merit; presently they are learning to do these things well"—only 6 percent gave the preferred strongly agree; 49 percent, however, did agree with the statement.

There appeared to be some question, also, regarding the emphasis that the criticism component received. When given the statement, "The objective most frequently ignored by teachers in the district is that relating to making qualitative visual judgments," only 4 percent of the teachers gave the most preferred strongly agree, 22 percent agreed, and 41 percent were undecided. Again the responses seem to reflect considerable differences in beliefs about the status of art criticism in Virginia Beach. The lack of consensus confirmed my own observation that there was a strong desire among the teachers to instruct students in the ways of art criticism, coupled with a lack of clearly defined critical practices; and in at least some instances little instructional time was devoted directly to art criticism in any form. Under such conditions how successfully do Virginia Beach students learn to criticize works of art?

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[25] In 1899 the National Education Association appointed a Committee of Ten on Drawing in the Public Schools. One of the goals for art education developed by the committee was "To offer a consistent development in the faculty of sight." Reported by W. H. Klar, L. L. Winslow, and C. V. Kirby, *Art Education in Principle and Practice*, Milton Bradley, Springfield, Massachusetts, 1933, p. 27.

[26] M. Barkan, "Transitions in Art Education," *Art Education*, Vol. 15, No. 7, 1963, pp. 12–18.

[27] Edmund Feldman outlines four components of art criticism—description, analysis, interpretation, and judgment—in "Mastering the Techniques of Art Criticism," in *Becoming Human Through Art*, Ch. 12, Prentice-Hall, Englewood Cliffs, New Jersey, 1970.

To determine the kinds of art critical skills the Virginia Beach students had acquired as a result of their art instruction, 145 students representing various instructional levels were asked to give written descriptions and judgments of a printed reproduction of Marc Chagall's painting *I and My Village.* The reproduction was placed in front of classroom groups of students and they were asked to write about the painting taking care to respond in ways that they had learned in their art classes.

Following their descriptive writing the students were asked to judge whether they thought the painting was "good," "just all right," or "poor," and to give reasons for their judgments.

The contents of the students' descriptions and judgments were analyzed through the use of a set of 28 classifications.[28] The set contained a classification relating to comments about the media, techniques, and processes used in making the painting; sensory qualities; characterizations of the design, composition, or structure of the work; a classification for noting the analysis of specific relationships of features within the work; one for noting the expressive character of the work; a classification relating to the literal objects and events of the work; another for comments about the work's meaning; and classifications for style, artist, and the context in which the work was made. For analyzing the judgments of the work there were classifications for preferences; organistic; contextualistic; hedonic; formistic; mimetic; *a priori*; and statements of the artist's capabilities.[29] There were classifications for anecdote, the use of metaphor, and whether the response involved a subjective description of the effect of the work on the viewer.

As a group the Virginia Beach students did very well in describing, analyzing, interpreting, and judging *I and My Village.* Space allows only a cursory summary of several extremely complex sets of data. (A brief summary of the statistics for this task may be found in Appendix C.)

As a group, 55 percent of the Virginia Beach students commented on the design, compositional, and structural features of the painting—four to five times the frequency found in the National Assessment data.[30] Nearly three-fourths of the students noted specific relationships among aspects of the painting—markedly higher than in any other group that I have studied.[31] Twenty-nine percent of the total sample responded with a characterization of the expressive, modal, or overall feeling of the work—a small number, but still notable because of the difficulties involved in first synthesizing and then characterizing the expressive quality of the painting. A surprisingly high number (81 percent) commented on the sensory qualities of the painting—again higher than for other groups that have been studied.[32] Overall the students made a surprisingly high use of the classification dealing with comments about the style of

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[28] The classifications from which this set was developed are found in B. Wilson, *The Development and Testing of an Instrument To Measure Aspective Perception of Paintings* (Doctoral dissertation, Ohio State University, 1966). Similar classifications were also adapted for use in scoring several of the National Assessment art exercises.

[29] Stephen Pepper, *The Basis of Criticism in the Arts*, Harvard University Press, Cambridge, 1956, holds that there are four world-views (Formistic, Contextualistic, Organistic, and Mechanistic) from which adequate aesthetic-judgmental criteria can be drawn. He also outlines several criteria that he considers to be inadequate.

[30] The Second National Art Assessment report, to which I have referred previously, reports data on an exercise in which young people were asked to compare the aspects of two paintings of flowers. The 17-year-old students made responses relating to the compositional and formal features of the two works less than 12 percent of the time.

[31] In an extensive study of student responses to works of art, only about 30 percent of the high school art students tested made relational-analytic responses to a group of 34 paintings (B. Wilson, *The Development and Testing of an Instrument To Measure Aspective Perception of Paintings*, Doctoral dissertation, Ohio State University, 1966).

[32] B. Wilson, *The Development and Testing of an Instrument To Measure Aspective Perception of Paintings*, Doctoral dissertation, Ohio State University, 1966.

Chagall's painting. The average usage for all groups was 41 percent; and 57 percent of the combined groups commented on the meaning of the work.

Although I have claimed that the Virginia Beach art criticism program is not highly developed, these data, especially when compared informally with the data from other groups, illustrate that the Virginia Beach students are unusual in their descriptions and analyses of a work of art. I have no hesitation in attributing these extraordinary performances to the program, which emphasizes the study of attributes of works of art.

When it comes to judging the quality and merit of the painting, the results are mixed. It may be that the features of the art program that contributed to the success of the students in describing and analyzing the work actually lead students to employ inappropriate judgmental criteria. Ask any Virginia Beach teacher, "What criteria do you use to judge works of art?" and the answer is, "The elements and principles of design." This ubiquitous system constitutes one way of describing the features of a work of art; it does not, however, provide adequate judgmental criteria. A painting can be full of rhythms and still be an aesthetically inferior work. The insistence that a work of art have a center of interest leads to the judgment that Pollock's paintings are bad. The design of a work may be highly unified and yet the expressive quality, subject matter, and meaning utterly disjointed. When I pointed out the inadequacies of their judgmental criteria the Virginia Beach teachers were hard pressed to present alternative ones.

The reliance upon the elements and principles of design is revealed in the criteria that students used to judge *I and My Village*. The most frequently used judgmental criterion was the *a priori* classification involving reasons that rested upon claims of self-evidence, upon appeals to uncorroborated authority, or without an adequate appeal to evidence. Statements such as "It's good because it's got rhythms, or red, or it is good because it is modern art, or creative, or original" are all examples of the *a priori* classification. Sixty-one percent of all students employed some aspect of this criterion.

About a quarter of all students used the adequate criteria relating either to the organistic unity or the "flavorsome" vividness and intensity of the work. These adequate-criteria classifications were broadly drawn so that in many cases the responses placed within them were frequently very close to the undesirable *a priori* criteria. Still they mark instances in which the students' judgments were at least headed in the right direction. And the design principle unity was usually classified under the organistic criterion relating to the interrelatedness of the parts of the work.

The judgmental statements of the Virginia Beach students are notable for one criterion that they did not use frequently. The mimesis category classified responses in which the work was judged on the basis of how much the objects in the painting corresponded to objects in the phenomenal world. Only 10 percent of their responses were placed in this classification.

And so what might we conclude about the Virginia Beach students' abilities to function as art critics? Students describe the sensory and formal aspects of the work and analyze its features far more fully than any group that I have studied. Their pattern of judging works, however, reflects the less than desirable *a priori* criterion model set by their teachers.

RELATIONSHIPS AMONG THE COMPONENTS OF THE VIRGINIA BEACH ART PROGRAM

As with all art programs in the United States, the studio component is the most predominant feature in Virginia Beach. Gathering teachers' beliefs about their studio program seemed not to be as useful as determining some of the relationships they thought existed among the various components of the program. As we shall see, there is a bias, but perhaps not an unexpected one, toward studio activities.

When teachers were given the general belief statement, "Most art teachers in the district think it more important to develop students' creative and expressive abilities than to teach them about works of art and artists," less than one-third of the teachers gave the disagree-response that would be indicative of a curriculum balanced between history and studio. The teachers, however, seem to see themselves functioning somewhat differently than their colleagues. When given the statement, "In my art program I place more emphasis upon developing students' abilities to express themselves than upon teaching about the cultural heritage or perceiving works of art," nearly half of the teachers disagreed.

Puzzling and somewhat contradictory beliefs were revealed when teachers were presented first with, "I show reproductions of the works of artists to my students primarily to provide motivation and stimulation for their own expressive works," to which no one strongly disagreed, 27 percent disagreed, 8 percent were undecided, 39 percent agreed, and 24 percent strongly agreed. Surely it is possible to study something of the visual cultural history while introducing a studio lesson, but it was my observation that in most classrooms almost as soon as art history instruction appeared it disappeared in the rush to get to the studio project. Still the teachers express strong general beliefs about the artistic heritage; 80 percent of the teachers agreed to the statement, "In the long run concepts learned about the visual and artistic cultural heritage will be just as valuable to students as anything they gain from art-making activities." The essential clash of values between making art and studying it is clearly revealed in the responses to these two statements. And the long—and tremendously enjoyable—tradition of "making" overshadows the less stimulating practice of studying art history. Nearly two thirds of the teachers responded positively to the matter of imbalance through this goal-oriented belief statement, "Generally speaking, in our art program we teachers still need to place greater emphasis than we do now on the study of art and artists and upon learning how to perceive the qualities of art, while placing less emphasis on art-making." Finally, 80 percent agreed to the statement, "Our art program has just about the right balance between making art, studying about art and artists, and learning how to perceive and judge works of art." It is not possible to distinguish if the teachers were responding to the written curriculum guide or to the practiced curriculum of daily lessons taught. From other responses it is possible to conclude that the teachers are in strong support of their curriculum with its balanced emphasis on making, studying, and experiencing, but they realize that practice does not quite correspond to prescription. Most of the students' time in the art classroom is spent working on studio projects.

And in Virginia Beach the outcomes of the studio program are very good indeed. The disciplined approach to art studio instruction results in a general standard of work that is both technically and creatively very fine. And the strong belief expressed by the teachers that studio art instruction involves learning the skills, processes, and techniques of artists is apparently passed on to the students. When asked to respond to statements about the discipline of making art, 88 percent of the students agreed with the statement: "I often try and try again to get my artwork to look just the way I want it to." And the statement: "I'm willing to work hard and practice for years if that is what it takes to be a good artist" received a positive response from nearly half the students. They indicated, too, that making art is not an easy matter. To the statement, "most artists have a pretty easy time making their painting," 84 percent disagreed. The mean score for this subset of five questions was 4.03 on a five-point scale. Making art may be fun, but in Virginia Beach students agree that it also involves lots of hard work.

CONCLUSION

The characterization of the Virginia Beach curriculum may seem contradictory. Although the art history and critical components of the program were not well developed in relationship to the studio practices area, the performance and beliefs of the students indicated considerable achievement. The explanation for this puzzling state of affairs may be found by relating Virginia Beach practices to what is probably occurring elsewhere. Across the nation some individual art teachers provide instruction relating to art history and criticism; in general, however, the practice is probably minimal. After having examined what is currently being accomplished in Virginia Beach we have some basis for speculating about what performance could be like across the nation if instruction in art history and criticism were given a place alongside studio instruction.

4. INSIDE VIRGINIA BEACH ART CLASSROOMS

In each of the previous three sections, the total Virginia Beach art program—its history, character, curriculum, teachers' beliefs, and student outcomes—has been the focus of critical attention. We now move to the art classrooms to illustrate ways in which the curricular prescriptions and tight structure seem to have influenced the character of the art teaching in Virginia Beach. The classrooms and episodes described here are characteristic of the teaching that occurs in Virginia Beach every day.

ARTROOM AS TEACHER

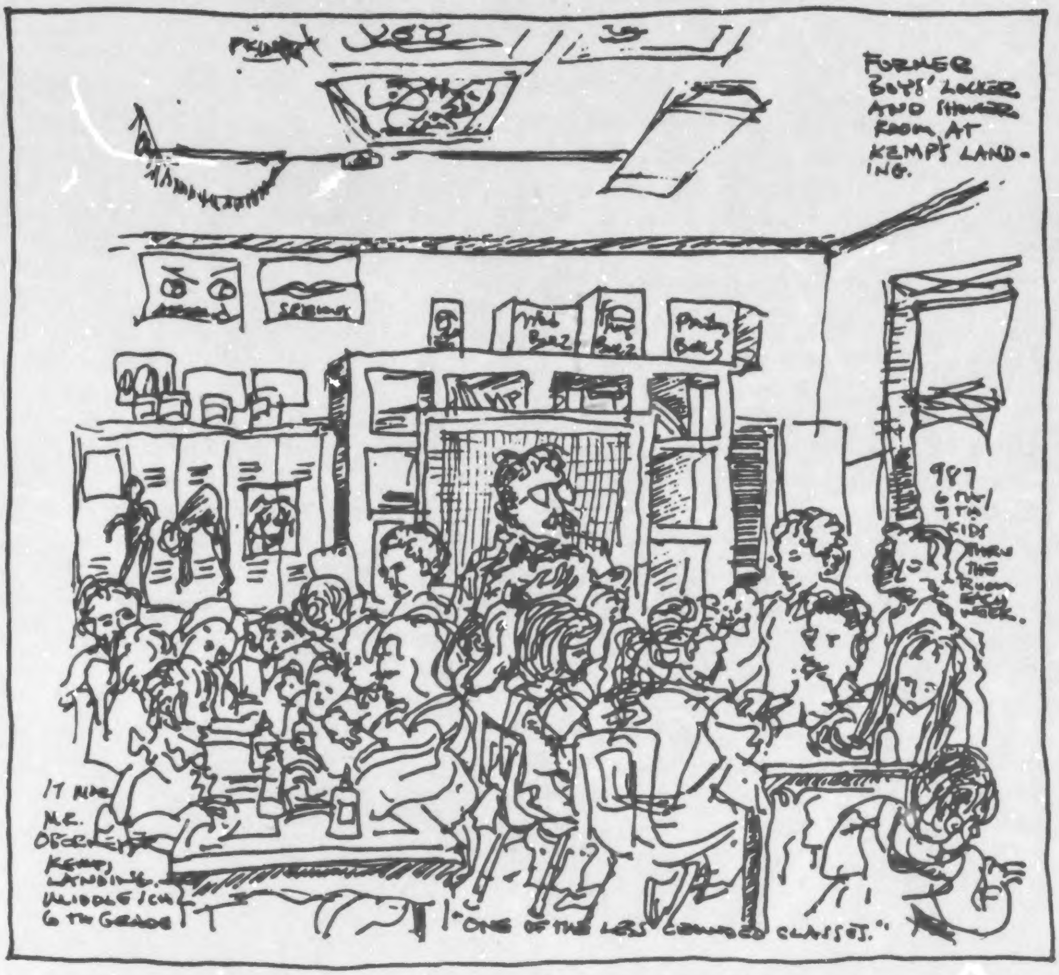
The artrooms in Virginia Beach seemed to both reflect and to teach the basic goals of the curriculum. For example, just to the left of the doorway of a spacious Plaza Junior High School art room is a neatly lettered sign, ART IS TO SOCIETY AS DREAMS ARE TO THE PERSON. There are at least a dozen other such quotations tacked around the room: CAUTION IS THE ENEMY OF ART, AND EVERYONE IS MORE CAUTIOUS THAN HE THINKS (Robert Motherwell); IMAGINATION IS MORE IMPORTANT THAN KNOWLEDGE; KNOWLEDGE IS LIMITED, IMAGINATION IS NOT (Einstein); DRAWING IS A WAY OF REASONING ON PAPER (S. Steinberg); and others by notables ranging from Goethe to Isadora Duncan.

After the first sign is a "HELP" list of things needed for the artroom, more sayings, and then a handsome display of reproductions of prints (featuring Rembrandt's *The Ratcatcher*), descriptions of the intaglio printing process, and the steps in an assignment to produce an edition of five intaglio prints. Keeping to the left wall, we encounter a large display of the principles of design with emphasis on balance and unity, and another display of elements. And finally, "ART, ART: What's Happening in the World of Art?": a series of newspaper and art magazine clippings. Turn the corner to the back wall, and there in an alcove is the teacher's desk, more quotations, and after that a large display of the STEPS TO GOOD COMPOSITION.

Moving now to the right-hand wall, there is a drying rack, a chronology chart of artists and their times from the *Time/Life* series on "The World of" prominent artists, a long display of student paintings from a project on color schemes, accompanied by large reproductions of artists' works (Modigliani, Klee, Hopper, etc.) each with a label indicating the color scheme of the painting—monochromatic, triadic, etc.—more quotations, a corner, and to the right of the door on glass windows looking out to the hallway, six large mythical beasts made of transparent tissue paper. The walls of this and most classrooms in the district bespeak both the concepts on which the art instruction is based and the works of artists from which the concepts themselves are derived.

ART EDUCATION AT WOODSTOCK ELEMENTARY SCHOOL

A careful examination of Nancy Prichard's art classroom at Woodstock Elementary School reveals the care with which everything has been arranged to facilitate the teaching of art. On the large display board at the side of the room there is a map of the world, and from


FORMER
BOYS' LOCKER
AND SHOWER
ROOM AT
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ING.
987
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LANDING
MIDDLE SCH.
6TH GRADE
"ONE OF THE LESS CROWDED CLASSES."

From Brent Wilson's sketchbook, reprinted with permission.

points on the map, colored lines of yarn stretch outward to nearly 40 reproductions of works of art that were created in these various geographic and cultural locations. At the back of the room to the right of the sink is another large display titled "Careers in Art." The words "Designer," "Craftsman," "Teacher," "Photographer," "Cartoonist," "Architect," are lettered on cards pinned next to photographs of artists-in-action along with reproductions of the works they produce. A side counter holds a file of small laminated reproductions arranged vertically so that children can easily see works that they might wish to select for study. It is the front of the room, however, that is the focus of attention. Each day it is possible to find on sections of the front board the title or theme of the lessons to be taught to the various grades. Below the lesson titles one frequently finds a neatly printed outline of steps to be followed in completing a project, or large cards on which diagrams illustrating technical processes have been drawn and labeled. Reproductions of works of art rest on a nearby table so that they can be displayed at the appropriate time, as reproductions of some kind are used during most lessons.

Before Nancy Prichard teaches her first class in the fall the entire year's schedule has been planned. She has devised her own form with "Grade" at the top and three columns labeled "Unit," "Concept," and "Activity."

Thus, for fifth grade, under the unit titled "Elements and Principles of Design," the concepts "Movement, Rhythm, and Direction" are listed; collage is indicated as the activity through which these concepts will be taught.

The plan for the lesson (p. 7-10 above) shows that Nancy Prichard used Duchamp's painting *Nude Descending the Staircase* as an example of a painting showing movement. Moreover, as the lesson was taught she developed the idea that early in the twentieth century Duchamp and other artists celebrated machines and inventions and incorporated technological imagery into their art. Prints of Feininger's work and examples of Op art were also shown (for their rhythmic qualities) before the students began to make their own cut paper collages that were to show movement.

A MORNING IN THE ART CLASSROOM AT INDIAN LAKES ELEMENTARY

Susan March tells of the year at Indian Lakes when overcrowding necessitated the hiring of a second art teacher. This new teacher had not yet learned to use the guide and was not sure what to teach and kept asking, "What project are you doing next?" to which Susan would respond with an explanation of the concepts that were next to be taught. "To her, my answers may have seemed square." Square or not, Susan March showed me overview plans for the last six years of teaching. In a glance it was possible to review the 30 lessons, each with the key objective, problem, procedure, and materials, for first through fifth grades. This year's completed plan outlined, for example, lessons for first graders such as "What is art? Why artists create art objects; The variety of art objects"; "Colors have feelings—introduced with a discussion of Picasso's Blue period"; and "Shapes in a city (with a discussion of the shapes to be seen in cities, and a listing of the shapes that students have put into their paintings)."

During my morning's visit to Susan March's classroom she taught a class of first graders a lesson on line, which began by Ms. March saying "I'm going to write a word on the board." "Line." "Who can name me some different kinds of lines?" to which children answered "straight"; "curly"; "diagonal" (with an affirming, "very good," from the teacher); "horizontal"; and "close-line." Not understanding "close-line" Ms. March asked the young respondent to come to the board and draw his unique line—two schematic poles and a clothes-line stretched between. Next Ms. March demonstrated how a variety of line types could be drawn vertically ("from top to bottom") in chalk on black paper, cut along, and the series of resulting shapes mounted on background paper of another color. The students produced, with hardly a hitch, their own versions of what they had seen Ms. March demonstrate. None of the students noticed, nor seemed to mind that, when cut and mounted, what had started out as lines became shapes and patterns. They did, however, tell anyone willing to listen how this "looks like a castle," or a plant, or a nose, or a Christmas tree.

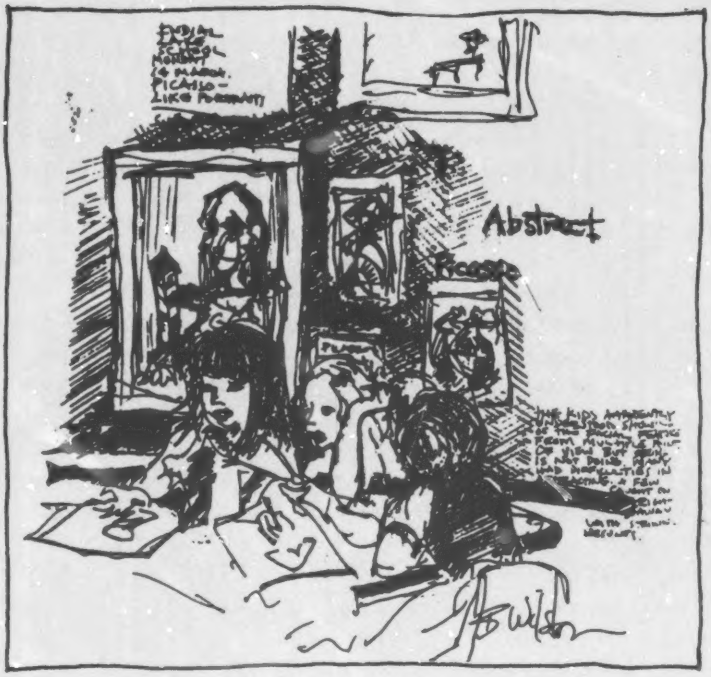
Next came a class of second grade students who were to receive an introduction to a unit on papier-mâché masks.

The session began with Susan March saying, "I like the way this class does patterns, but we were not the first people to invent patterns, because a long time ago there were tribes all throughout Africa and they made masks. And can you tell me what they made them for?" One student responded with, "To celebrate stuff." "That's right! celebrations; and who can tell me what types of events they might be celebrating?" "Dances." "Right, there would be dances;

and they might celebrate what else?" "Holidays." "Right; they may not have the same ones we do—they might celebrate what?" To which another student responds, "Holy ceremonies." "Holy ceremonies, that's right—for rituals they would use masks especially. I want to mention that we are lucky to have some of the masks here—in museums—because what do you think they did with them after the ceremony?—That we don't do with our art work?" Susan has an amazing ability to lead students to the correct answer, and one responds, "Throw them away?" "That's right; they just threw them away after the ceremony when they didn't need them anymore. They just threw them away because they had a different attitude toward art than we do. But I want to show you a few of these to show you how they used decorations and patterns on their masks, and then we are going to build a form for a mask today and next week we are going to cover the mask with a papier-mâché mixture and burlap and make the mask more complete. We are just going to build the foundation today. I'll show you how to do that later."

"Let's look at patterns and how they used simple shapes in their masks and how they had patterns. What do you think this may have been used for?" A student answered, "A vacuum cleaner." "Well I don't think they had vacuum cleaners then, but look at the outside shape." Ms. March led the students to see a sunlike pattern, the simple yet unusual shape of the eyes in another mask, and the head of another—accompanied by oohs and ahhs. "It's really a nice pattern and it might give you some thoughts to use on your masks." She shows another, and says, "This one is painted very decoratively. I have seen tennis shoes that have similar patterns. So plan your shape. Some of you may want to start with a round mask similar to this top one, or some of you may want to start with a shape like this—or close to it—or if you want you can change the lines of it and make an animal's face. You might want to cut around to make the ears. You might even want to think of the kind of ceremony that you might use the mask for." With a few more suggestions the students go to work. Ms. March helps them with the planning and cutting, and at the end of the period the students at each table are asked to hold up their mask shapes for the rest of the class to see.

By the time the last second grader has left the room there is a line of third graders waiting at the door. When they are seated, Ms. March says, "There is something that I want to bring to your attention that we have talked about the last three times—something that we mentioned when we decorated pots. What do you call what we did along the edge?" Student: "Designs." "Yes, designs, but when you repeat a design over and over?" Student: "Pattern." "Pattern, that's it, pattern. Now today I want to show you one of my favorite artists. Picasso. Now Picasso, Pablo Picasso, used patterning and there is something special about the way he used patterns. When he first started working—he really changed his artwork during his life—when he first started painting he used all blues—dull colors. And how do you think he felt at that time?" One student answers "Cool colors," and another says, "Sad." "Pretty sad, and then he went through a period in his life when he painted everything with rose colors, and how do you think he felt?" The obvious answer came from several corners of the room. "Pretty happy about it, and he painted portraits of people. He started painting portraits of people that looked pretty realistic—that looked somewhat the way people looked, but then along came this invention (and many of you have this invention in your minds) and this invention could take a picture of someone exactly the way they looked. What am I talking about?" In chorus, "The camera." "The camera, and if the photograph could make a person look exactly the way they were, then he [Picasso] didn't want to spend hours and hours and hours, and weeks, and months, and years just to do what a photograph did so he did something more. He decided that he was going to do a portrait of somebody where you could see the front view, and the side view, and maybe the back, or the top of the head, or all kinds of views of the person at once in



From Brent Wilson's sketchbook, reprinted with permission.

the same painting. I want you to look at this painting and tell me where this woman is looking. One part of the face is looking straight at you and one part . . .?" Student: "Toward the door." There follows a teacher-led analysis of several of Picasso's portraits from the 1930s period. Ms. March introduces the term "abstract," defines it, "not realistic," and then says, "Today I'm going to give you a sheet of paper and I know that everyone in this class can do pretty much a lifelike portrait already. I'm going to have you do something different. I'm going to have you do a self-portrait—a portrait of yourself—designed in an abstract manner like Picasso's. So instead of having both eyes looking straight forward, one might look in one direction and one in the other. What about the nose? what could it do?" And so on. Paper and paint were distributed and the students produced some amazingly cubist portraits.

These three lessons illustrate how some of the instruction in Virginia Beach is focused solely upon the abstract elements of design, and how other instruction has the work of art or a concept derived from the history of art as its basis, but with elements or principles of design still found as an important aspect of the instruction.

Susan March is a master at leading discussions, and in her lessons she continually reviews concepts from earlier lessons—earlier in the year, or from previous years.

THE EDUCATION OF GIFTED AND TALENTED STUDENTS

A group of five fourth, fifth, and sixth grade students are seated around one table in the library of the Old Donation School for Gifted and Talented students. Stacked on the table are books on Cezanne, Monet, Manet, Renoir, Degas, and a portfolio of prints. One student reads aloud to the rest from an encyclopedia entry on the Impressionists. Another student writes about what was happening in the world when the artists worked. When Lou Lowenthal, one of the teachers, comes into the library she directs the students' attention to the compositions of Cezanne's paintings and how his style influenced the Cubism of Picasso.

The task on which the students were working had been given to them earlier that morning: To research the life of one of eight artists (Seurat, Monet, Degas, Cezanne, etc.) noting such things as his time, country, and contemporary events, his style, techniques, subject matter, and important works, and then decide which artists in the group "should be examples of change and authority, as well as important in the art world." In short the students were to determine the influence that the artists had on subsequent artists.

At another table more students are working on the same assignment. The second art teacher, Alex Saulsbury, asks: "If you were to meet with the class now what would you tell them?" David answers, "That you can't really tell which artists to eliminate [they had to trim the list from eight artists to five] until you have found out everything and how important they were." And Tracy adds, "You can't just chuck out one and say Picasso because maybe that one is as important as Picasso." (Picasso was not on the list of artists being researched. The students had wondered why he wasn't and were ready to add him to the list.) Mr. Saulsbury: "Ah, so Picasso is back in the ballgame. Tracy, which one had you decided to eliminate?" David answers, "Monet." Jeff: "No, Seurat." Mr. Saulsbury: "And then someone decided you could not eliminate Seurat; why?" Tracy: "He made a change in art." Mr. Saulsbury: "What kind?" Tracy: "He started using dots instead of solid straight colors." Mr. Saulsbury: "So we have to leave him in. And what about Picasso?" David: "We have to eliminate someone else. What were your reasons for leaving him off the list?" he asks Mr. Saulsbury who explained, "I'm going to use him in another period" (to be researched by another group of students). The students are satisfied and return to a discussion of the artists on their list.

Mr. Saulsbury: "What about Van Gogh?" David: "When he started he did just dull portraits and then he changed." Mr. Saulsbury: "Why did he change?" David: "He got tired of doing it the old way of doing pictures and he wanted to get away from it." Mr. Saulsbury: "Is that good or bad?" David: "You can't really say." Jeff: "Good." Tracy: "You have to find out if the change is good." Mr. Saulsbury: "And do you suppose that people liked the change that he made?" Tracy: "No. I mean if somebody invented a new art form, say tomorrow, some people—some critics would say it is—I mean what they said about the others, 'even a monkey could have done it.'" Mr. Saulsbury: "Would that stop you if you were the artist?; because you guys are future artists; right? If we were critics and we were hostile to you, would you stop? What would you do?" David: "I would do what I thought was art—what I thought was good, you know." Tracy: "Well, maybe if nobody would buy it. . . ." David: "But if I thought it was good from my standards, I would keep doing it. O.K." Mr. Saulsbury: "I'm your teacher and suppose I told you, David, what you are working on is horrible, what would you do?" David laughs and says: "Stop; because you are an art teacher and if you say it's not good I get all scared and say I'd better not do it. If your teacher says it's wrong you don't do it again." Mr. Saulsbury: "Do you suppose his teacher was also critical of him at various times?" David: "Probably." Mr. Saulsbury: "Did he stop? Do you look at yourselves as being artists?" Tracy: "Yeah." David: "To a point." Mr. Saulsbury: "What point is that?" David: "We are not full artists. (This is a fourth grade student speaking.) We are artists to other people our age, maybe, but if we are ranked to someone like Van Gogh we are just like sketches. You have to wait until you are older until you get popular." Mr. Saulsbury: "You have to wait until you are older to become an artist?" David: "Not actors; there are children actors." Mr. Saulsbury: "But what about children artists?" To which David replies: "There are a few. There are a few here."

If there are not already artists at the Old Donation Center, there are surely artists in the making. In this fragment of conversation between three students and their teacher we have heard students questioning the teacher for leaving Picasso off a list of important artists; listened to a discussion of the criteria for judging artists to be historically important; heard students' views of what it is like to be a revolutionary artist; and gained insights into these young people's perceptions of themselves as artists. Such discussions are typical at this unusual center for students gifted and talented in art.

During the 1982–1983 school year there were 137 students participating in the Center's art program. On each school day one of five groups made up of fourth through seventh grade students leaves their home schools to come to the Center for a full day of art instruction. The Center's two art teachers, Lou Lowenthal and Alex Saulsbury, each have approximately 14 students assigned to them on any given day of the week, but frequently all the students work in the art studio, photography lab, or sculpture lab on projects organized jointly by the two teachers.

Having art all day long one day each week permits the exploration of such things as styles in art—in one year the students studied abstraction, Impressionism, Photorealism, Surrealism, Pop, and Nonobjective art; they investigated interdisciplinary topics such as human anatomy, the science of visual perception, the physics of color and light, creative writing and myths, and computer graphics; and they created their own superheroes to be incorporated into beautifully produced comicbooks.

The art program at the Old Donation Center for the Gifted and Talented follows the Virginia Beach curriculum. But with so much time devoted to disciplined, high level, equitably balanced art instruction in history, criticism, and studio, these students are able to make such extraordinary progress that the work of elementary students is often like that of advanced high school art students. Many of them, in fact, believe that they are on their way to becoming artists, but not all of them. At least two boys have decided that they wish to become art historians. One of the aspiring historians, Mark, a sixth grader, has become so knowledgeable (and outspoken) after three years at the Center that the teachers have resorted to having him lead the discussions during the art history and criticism sessions—which he does with amazing skill, sensitivity, and insight—in order to allow the other students the chance to respond.

ADVANCE PLACEMENT ART HISTORY AT BAYSIDE HIGH SCHOOL

Students don't generally come flocking to enroll in an art history class without encouragement. And there are not very many academically talented students at Bayside High School who are interested in advance placement college credit. So Ms. Flegal recruits them by going into other classes to explain what the course is like. Once her pitch has been made they can't wait to sign up.

Cindy Flegal may have been born enthusiastic, but becoming an art history teacher took a long time. In college she started out as an elementary education major, took a class in "art for the classroom teacher" and switched her major to art education. She says her college art appreciation and art history classes were not so good—"I'd love to go back and teach them my way"—but still, "I got excited about studying art—so excited." When she began teaching junior high school in Virginia Beach there was no curriculum guide, but on her own she began relating the work of artists to the work of her students and eventually developed the idea of having art appreciation with every lesson. She began teaching high school art and thinking about a special art appreciation or art history course. The art curriculum committee approved of the idea, and with district approval and funding from the administration, a 524-page advance placement art history guide was produced. (Those who worked on the guide with Cindy claim that at one time the guide was three times that length. One of the first tasks Stef Runyan had as art supervisor was to trim the guide to a reasonable length. Cindy believes that the length of the first drafts of the guide reflected the fact that the committee members were teaching themselves art history.)

The art history guide is based on Jansen's *History of Art*. And it contains an insightful discussion of the relative merits and weaknesses of the chronological and thematic approaches to teaching art history. (In the end the chronological approach with thematic supplementations is suggested.) Feldman's continuum for seeing works of art is presented (sample descriptions, analyses, interpretations, and judgments are outlined). The guide contains discussions of such things as vocabulary, style, aesthetics, how to plan for the teaching of art history, and lesson by lesson content and suggestions for teaching the course.

In her course Cindy Flegal teaches "for the exam"—the final advance placement examination administered by Educational Testing Service. The students take the course to get college credit and she sees to it that they do. (Last year none of her students scored below a three—a score of two qualifies the student for college credit—and most got scores of four and five.) And in the process they come to love art history; and they learn more about it than one would ever think possible for high school students, through doing such things as writing their own short (75-word) analyses of each of the *927 illustrations* in Jansen's *History of Art*, and two or three times a week writing timed (usually ten-minute) essays about key works.

A class period might be introduced by Cindy Flegal telling the students:

> We have three things I want to do today, to go back to the early Renaissance, run through a review of that because that sets the stage for the modern world. We will look at a few slides from the high Renaissance just to keep our thoughts going, and then I have something fun—a tray of slides of Leonardo da Vinci. I want to read to you from a source concerning his work because the style of writing is that which I expect from you even though it is written by an art historian. I think you can benefit from his vocabulary, his sentence structure, from the kinds of things he talks about when he views artworks.

Later in the period the students are shown a painting of a female by Michelangelo, and then the discussion moves to the differences between Michelangelo and Leonardo.

Ms. Flegal asks the review question: What was Leonardo's purpose in making men that was different from Michelangelo's purpose in making them?

Six students speak almost at once with answers like "Michelangelo was concerned with power and masculinity." "Painting a God who could create Adam." "Leonardo wanted to portray man's soul." "The creative divine inspiration.".

And there are specific follow-up questions such as, "Do you think the woman on the right exhibits an internal psychological state, the intensity of her soul, the intention of her mind? Or do you think she just expresses force, or power, or beauty?"

The language Cindy Flegal uses to explicate works of art is searchingly poetic. And she supplements her own explanations with choice examples from the writing of art historians. Perhaps that is why her students are able to produce, in a few minutes, pieces of writing such as this, written in response to details of paintings of a Baroque and a modern hand:

> The modern hand annulls the reality of the Baroque hand by employing thick quick brushstrokes of black and blue paint to create a linear design abstractly resembling a hand. The painting appears like a fingerpaint drawing of a child. The chosen colors are opposites and pursue a feeling of opposites and clashing tensions. The modern composition's mood of tension stems from an unsureness of the individual's self. The Baroque hand is engulfed in a mystic dark background. It emerges from the vast unknown toward light reflected in the dots of color. The light brush strokes of dark color employ "tenebrist," a technique used to represent a dark mood or the vastness of unknown darkness. The strong contrast of light and dark impresses upon the viewer little feeling of linearness, but total interest in color, form, and volume.

The writing may be rough, but we know that it is a searching, feeling mind that drives the pen. The written word is the stuff from which art history and art criticism are made, and Cindy Flegal's students sometimes transcend the mere study of others' words to produce original historical and critical writing of their own.

BECOMING AN ARTIST: STUDIO INSTRUCTION AT KEMPSVILLE HIGH

Robin Clair teaches the advance placement studio art classes at Kempsville High School. My past experience had taught me that frequently the teachers who are most concerned with helping their students develop as artists are the very ones who ignore instruction in art history and criticism, so I thought to myself, here will be the real test of the Virginia Beach curriculum.

The advanced students are often in the art room for at least two periods a day. They have each determined the basic theme of the project to which they will devote a year's work. Ginger's theme is "Light and Celebrations"—an idea that developed from a photograph of a birthday party taken when she was five. She has made a glazed ceramic birthday cake and painted a series of birthday cakes with lighted candles. The paintings have a resemblance to the pastry-paintings of Wayne Theibaud—a resemblance that Ginger noted, she said, only after her work began to acquire the same qualities. At first I thought her latest work to be entirely abstract. But the 40 by 50 inch canvas consisting of row upon row of brilliant dots and luscious four-inch-long miniature sausages of acrylic paint squeezed directly from the tube, she told me, represented lighted candles.

While Ginger's project developed from personal experience and was only casually related to the work of other artists, Tim's paintings evolved directly from the work of others. He informed me that his paintings of heads and groups of figures (that reminded me of the European Neo-Expressionists) were borrowed from sources as diverse as Northern Renaissance altarpieces and the German Expressionist paintings of Nolde. "I see a head or a composition of figures that I like, and I borrow it." And as I studied his journal-sketchbook, it was clear to me that what he borrowed was also transformed. The rich mixture of words, collaged pages, and drawings gave evidence of hundreds of ideas in the process of development and transformation. In some ways Tim's approach to the use of artistic sources was reminiscent of the way the Virginia Beach teachers grounded their instruction in the works of artists.

This is only the studio part of the art instruction at Kempsville High. Each week the students spend a part of a period in a group criticism session. One Friday I watched the students respond to the paintings and drawings that Adam had produced since the beginning of the year. There were two distinct directions evident in his work—highly detailed fantastic science fiction illustrations (a carry-over from his year in the commercial art program at the vocational/technical school) and small, quickly executed expressionistic portraits in oil. Before the session was concluded I heard Adam's fellow students make suggestions about how he might fuse the strongest features of both his "styles" and listened to Adam excitedly describe what his next work was going to be. This was studio criticism in the best tradition of artists helping other artists to sharpen up their work.

Robin Clair's students also get lots of opportunities to sharpen their critical skills. Although the courses she teaches are directed primarily toward helping her students refine their studio skills, they do a great deal of talking and writing about art. Among the mimeographed tasks that she hands to students I found: "*Art Forum* is reputed to be one of the most respected magazines for information concerning contemporary art in the United States. Please review and critique one major article in *Art Forum*."

In another task titled "What Are Your Influences?" the students were first asked to (1) read a poem by the sculptor David Smith (the poem asks, "The question—what are your influences"); (2) contemplate Smith's artwork; and (3) answer the following questions:

(a) What influences (things you have done, seen, heard, read, felt or imagined) affect your art work?
(b) What media and techniques do you consider most appropriate for your needs to pursue a logical communication in a personal course of study in the visual arts?
(c) What visual arts communication do you wish to promote in the development of your artwork?
(d) What career possibilities do you perceive for your area of concentration?

Throughout the year the making of art is interspersed with writing about the personal and cultural consequences of the visual artistic act. In Robin Clair's classroom students learn that artists think (and write) as well as make art.

CONCLUSION

It is possible for art teachers to draw upon two major traditions for the teaching of art. One tradition is derived almost entirely from content and practices that have evolved within the field of art education. These school-art projects frequently have little relationship to the art practiced by artists. The other tradition upon which teachers might draw is that of the milieu of art and artists, school practices that can be directly related to what artists think, feel, do, and produce. In the Virginia Beach classrooms it is possible to find both traditions—it seemed in nearly equal balance. Instruction relating to the elements and principles of design, for example, represents the former. Instruction derived from a study of the problems that artists themselves undertake represents the latter. In this chapter we have seen a fair sampling of this second and, to my mind, more desirable tradition as it frequently occurs in Virginia Beach.

5. FINAL WORDS

The art program in Virginia Beach is as much a product of the high expectations and support structure of the school district as of any other factor.

Had it not been for Superintendent Brickell's belief that Virginia Beach should have an art program, and that it should be supported like any other subject matter area, the art program would not have developed as it did. (Granted, as I asked why there was such a well-supported art program, I repeatedly heard administrators and art teachers say, in effect, "Our community wanted a good art program." But such perceptions of community desire are easily ignored if they do not correspond to the views of the school administration.)

Dr. Brickell wanted a good art program as a part of a good total district educational program. He and his central office staff set the conditions within which there was a demand for a comprehensive curriculum guide. And they hired an art supervisor who could produce a guide and continued to underwrite the production process until it was complete. Even before the comprehensive guide and the subsequent specific guides were in place, they had established a structure assuring that teachers would follow those guides. Assistant Superintendent Walter Carroll helped devise a plan whereby curriculum development would be representative, democratic, orderly, and ongoing. Assistant Superintendent Carlton Boyer insisted that lessons be carefully planned, so that teachers would thoughtfully and professionally elaborate upon the general concepts of the curriculum guides, and, in effect, individualize a common curriculum. And Deputy Superintendent Bruce McGuire's work with the building principals has helped them to become curriculum leaders in their schools. (He notes that principals could play a still more active role; nevertheless, many of them do know the art curriculum, and they do monitor the art instruction in their schools through their mandatory visits to the art classrooms and their reviews of the art teachers' lesson plans.) Pat House's high expectations and support help the supervisors to perform well; and Jim Darden, who oversees the curriculum committees, facilitates the process of curriculum development.

Because of the supportive structure of the system, the art program is not dependent upon just the superhuman efforts of outstanding supervisors. The program is institutionalized enough that it would continue essentially uninterrupted even with a change of supervisors. It already has.

As I emphasize that the Virginia Beach art program has become outstanding because that is the way the district administration expected it to be, it is important not to lose sight of the fact that the content of the art program reflects the widely held art educational view that art instruction should be more than just making art—that it should include the study of art history and the practice of art criticism. An enlightened vision of art education, introduced into a school district which demanded that art teachers actually engage in the practices that would lead to the achievement of their own goals, has led to an extremely effective program.

We should remember, too, that the art teachers in Virginia Beach are unusual. Collectively, they teach in ways that are rarely found in art education. They have genuine and strong beliefs that art is a discipline, that art instruction should be given according to concepts and should not merely be a series of activities. History and criticism have important places in their program. And if these two aspects of their program are not as fully developed as they should be, the fault seems to lie more with the field of art education for failing to provide adequate instructional models, than with the teachers themselves. Perhaps most important, the art teachers have demonstrated that unified action and a common curriculum can result in outstanding student achievement. Contrary to popular belief, the adherence to a common curriculum has limited neither individual initiative nor individual curricular innovation; the solid curricular base may actually have encouraged imaginative teaching.

The tight structure of the system might be used to encourage even more teacher-initiated curricular innovation. Many of the innovative practices that I observed were related to Youth Art Month where the idea that "I should do something unusual" has developed among the teachers. As I observed teachers engaged in unit and lesson plan development, I thought to myself, "If the district told the teachers that they were to devise new and novel means to achieve the program's objectives, they would do so, just as they have met every other expectation extended to them by the district administration."

More changes are still on the way for the Virginia Beach art program. As the result of a forwardlooking and innovative Curriculum Review and Assessment Committee which worked for two years in the evaluation of the entire curricular offerings of the district, there will be a fine arts requirement for all Virginia Beach high school students. Semester courses in both art and music appreciation are now being developed, and will be offered for the first time in the fall of 1984.

When the findings that make up this study of the art program in Virginia Beach are considered in light of the desire for changes in art educational theory and practice, a further point needs to be made. The actual practice of art education is related more to what is found in curriculum guides than in the theoretical articles and research reports of the academics and intellectuals of art education. (The Virginia Beach teachers were generally unaware of the important literature and writers in art education.) Although art curriculum guides may not be followed in other places as closely as they are in Virginia Beach, guides are indicative of grassroots goals, contents, and processes of art instruction. New guides are compilations of the gleanings of old guides. Consequently, such things as the elements and principles of design persist through a succession of decades, each decade seeming to possess a new art educational idea that was never quite translated into general practice. New objectives, content, and teaching practices simply have not broken into the nearly closed cycle of curriculum guide development. If change is to occur, one necessary ingredient might be the production of model guides that are based on the best theory available, and that also provide at least some fully developed models for practice.

Are [the Virginia Beach program's] features generalizable enough that they might serve as a model for other art programs? Does it provide a model worth emulating? Perhaps the most important feature of the Virginia Beach program is the structure of the school system within which the program has been established and continues to thrive. (In fact the tight structure of the district may itself be a consequence of context—a well-educated and mobile middle-class populace in a place where a residue of southern conservatism, politeness, orderliness, and a touch of military discipline prevail.) It is probably impossible for art educators, acting independently, to emulate this part of the program because it depends upon the administrative pattern of a school district. If all school districts were so well organized, so efficiently and effectively administered, and so enlightened concerning both their general educational program and the value they place on the role of art in that program, then art education in this country would rest on solid footing. As it now stands, basic changes in American art education would probably have to be preceded by changes in both the values and the administrative practices of school superintendents, their staffs, and school principals.

Although the district makes the art program what it is, there are still attributes of the curriculum that merit emulation. If translated into sound practices, the art history and art criticism objectives from the curriculum guide could revolutionize art teaching in America. The thematic organization of the sixth and seventh grade guide is a superb model for the integration of art with other subject matter areas, while in no way infringing on the integrity of the subject matter of art. Finally, the Center for the Gifted and Talented merits special mention. At the Center special students make remarkable progress as experiencers and makers of art when they work with gifted teachers in art for a full day each week. But as I point to individual schools and particular practices, it should be remembered that the program is unified and that art throughout Virginia Beach is taught well.

Before I started my study of the process of art education in Virginia Beach I had stated my belief that it was impossible to find in the United States a unified, coherent large city art program that gave equitable attention to instruction in studio practice, art history, and criticism. Now I believe otherwise.

If through experience in the three realms—art making, art history, and art criticism—students expand their conceptions of the realities of self and world, of the future and the desirable, then, in my opinion, the students of Virginia Beach have a greater cognitive orientation to the world than most.

Appendix A

AN INVENTORY OF TEACHER BELIEFS ABOUT THEIR ART PROGRAM

All of the items from the teacher belief inventory are presented in this appendix. The instrument was developed to provide an indication of the cognitive orientation of the teachers toward the (1) tight structure of their school system, (2) program status, (3) program content and balance, and (4) art and art teaching. When it was discovered that most of the subsets of the inventory had high reliability estimates (considering the fact that there were as few as four items in a subset) the decision was made to report the data for each subset individually. The reliability estimate for the entire instrument is .80. There were three subsets where the reliability estimates were .26 or below. For most subsets, however, the reliability estimates were above .50 and as high as .71. (In the subsets where there are low reliability estimates, it is my opinion that it is not the instrument that is at fault; rather it is thought that individual teachers were unclear regarding their beliefs in these three areas. Thus the low reliability estimates actually yield valuable insights into the programmatic weaknesses.)

Because the teachers' responses seem to me to provide such an accurate gauge of the character of the program, the percentages of teachers responding to each point of the agree-disagree scale have been indicated for each item.

In the inventory subsets there are generally statements relating to the four belief types—beliefs about self, norms, goals, and general beliefs (p. 7-8 and fn. 10 above). The belief type that each statement represents is indicated immediately following the statement. (Of course these belief-type indications were not present when the instrument was administered to the teachers.) The number of each item indicates the place the item held during the administration.

The inventory was administered in two sections. Items 1 through 50 comprised the first section and 51 through 60 the second. Fifty of the art teachers responded to the first section of the inventory, and all 70 of the art teachers responded to the second section. Responses were given anonymously and the completed inventories were either mailed to or given directly to the researcher.

For each statement an asterisk marks the end of the scale indicative of a strong cognitive orientation toward structure, artistic discipline, etc.

Belief subset: Status and Program Support (reliability estimate .64); subset mean score 4.03

1. I personally believe that the status of the art program is as high as that of any other subject matter area in the school district. (Self)

* (A) STRONGLY AGREE	31%
(B) AGREE	29
(C) UNDECIDED	4
(D) DISAGREE	31
(E) STRONGLY DISAGREE	02

4. I think that the art program in this district receives a high degree of support from the central office administration. (Self)

* (A) STRONGLY AGREE	33%
(B) AGREE	45
(C) UNDECIDED	12
(D) DISAGREE	10
(E) STRONGLY DISAGREE	0

5. I think that the art curriculum guides in this district are probably among the very best in the country. (Norm)

* (A) STRONGLY AGREE	63%
(B) AGREE	27
(C) UNDECIDED	10
(D) DISAGREE	0
(E) STRONGLY DISAGREE	0

23. I need to work harder to convince my principal of the importance of my art program, he/she just doesn't understand. (Goal)

(A) STRONGLY AGREE	08%
(B) AGREE	16
(C) UNDECIDED	14
(D) DISAGREE	24
* (E) STRONGLY DISAGREE	37

24. I would like to be involved in future art curriculum guide development that might be conducted in the district. (Goal)

* (A) STRONGLY AGREE	47%
(B) AGREE	35
(C) UNDECIDED	16
(D) DISAGREE	02
(E) STRONGLY DISAGREE	00

25. The art program in this district is one of the best in the country. (Norm)

* (A)	STRONGLY AGREE	55%
(B)	AGREE	22
(C)	UNDECIDED	20
(D)	DISAGREE	00
(E)	STRONGLY DISAGREE	00

27. The art teachers in the district are generally satisfied with the status of the art program (the esteem in which it is held by administrators, other teachers, and parents). (General Belief)

* (A)	STRONGLY AGREE	16%
(B)	AGREE	39
(C)	UNDECIDED	20
(D)	DISAGREE	18
(E)	STRONGLY DISAGREE	02

39. My principal strongly supports my art program. (General Belief)

*(A)	STRONGLY AGREE	53%
(B)	AGREE	31
(C)	UNDECIDED	08
(D)	DISAGREE	04
(E)	STRONGLY DISAGREE	04

Belief Subset: Lesson Planning (reliability estimate .63); subset mean score 4.34

14. Even if our district didn't require it, I would want to prepare careful weekly and daily lesson plans. (Goal)

* (A)	STRONGLY AGREE	59%
(B)	AGREE	35
(C)	UNDECIDED	04
(D)	DISAGREE	00
(E)	STRONGLY DISAGREE	02

22. Its good for art teachers to be required to make unit and daily lesson plans. (Norm)

* (A)	STRONGLY AGREE	43%
(B)	AGREE	53
(C)	UNDECIDED	04
(D)	DISAGREE	00
(E)	STRONGLY DISAGREE	00

26. I think that most of the art teachers in the district see the value of preparing detailed lesson plans. (General Belief)

* (A) STRONGLY AGREE	35%
(B) AGREE	43
(C) UNDECIDED	18
(D) DISAGREE	04
(E) STRONGLY DISAGREE	00

28. I think that I should be left alone to plan my own individual art program free from the interference of a supervisor or a curriculum guide. (Self)

(A) STRONGLY AGREE	00%
(B) AGREE	02
(C) UNDECIDED	04
(D) DISAGREE	15
* (E) STRONGLY DISAGREE	49

Belief Subset: Programatic Uniformity (reliability estimate .71; subset mean score 4.14)

2. When teachers don't follow the curriculum guides, it is detrimental to an art program. (Norm)

* (A) STRONGLY AGREE	31%
(B) AGREE	45
(C) UNDECIDED	14
(D) DISAGREE	06
(E) STRONGLY DISAGREE	00

34. Teachers should adhere to the basic guide so that when students transfer from one school to another in the district they will still receive the same sequential art instruction. (Goal)

* (A) STRONGLY AGREE	41%
(B) AGREE	47
(C) UNDECIDED	02
(D) DISAGREE	08
(E) STRONGLY DISAGREE	00

45. One reason most of the art teachers in the system follow the guide is so that the 55,000 students in the district will be instructed in the same basic sequential art program. (General Belief)

* (A) STRONGLY AGREE	22%
(B) AGREE	45
(C) UNDECIDED	14
(D) DISAGREE	14
(E) STRONGLY DISAGREE	02

49. It is good when a student can move from one school to another within the district and still have the same basic art program. (Norm)

*	(A) STRONGLY AGREE	51%
	(B) AGREE	45
	(C) UNDECIDED	04
	(D) DISAGREE	00
	(E) STRONGLY DISAGREE	00

Belief Subset: Curriculum Guides (reliability estimate .46; subset mean score 4.09)

8. Most of the teachers in the district give only lip-service to the art curriculum; most of their lesson plans actually have little to do with our guide. (General Belief)

	(A) STRONGLY AGREE	00%
	(B) AGREE	02
	(C) UNDECIDED	27
	(D) DISAGREE	39
*	(E) STRONGLY DISAGREE	31

10. I think that it is essential for all art teachers in the district to adhere closely to both the spirit and the letter of the curriculum guides. (Norm)

*	(A) STRONGLY AGREE	33%
	(B) AGREE	31
	(C) UNDECIDED	12
	(D) DISAGREE	18
	(E) STRONGLY DISAGREE	02

12. I actually have little desire to follow our district's art curriculum guide. (Goal))

	(A) STRONGLY AGREE	04%
	(B) AGREE	02
	(C) UNDECIDED	00
	(D) DISAGREE	31
*	(E) STRONGLY DISAGREE	63

17. Personally, I carefully follow the objectives set forth in the art curriculum guide. (Self)

*	(A) STRONGLY AGREE	39%
	(B) AGREE	59
	(C) UNDECIDED	02
	(D) DISAGREE	00
	(E) STRONGLY DISAGREE	00

31. Almost all the art teachers in this district base their lessons on the objectives outlined in the curriculum guide. (General Belief)

*(A) STRONGLY AGREE	20%
(B) AGREE	45
(C) UNDECIDED	33
(D) DISAGREE	02
(E) STRONGLY DISAGREE	00

Belief Subset: Supervisory Structure (reliability estimate .49; subset mean score 4.10)

16. Its good to have supervisors and administrators who see to it that the art curriculum is being followed. (Norm)

*(A) STRONGLY AGREE	43%
(B) AGREE	47
(C) UNDECIDED	06
(D) DISAGREE	00
(E) STRONGLY DISAGREE	00

18. No matter how experienced I become as an art teacher, I still want to receive suggestions for improvement from my supervisor. (Goal)

*(A) STRONGLY AGREE	55%
(B) AGREE	39
(C) UNDECIDED	02
(D) DISAGREE	02
(E) STRONGLY DISAGREE	00

37. Most of the art teachers in the district openly welcome supervisory suggestions regarding both their teaching practices and the content of their lesson plans. (General Belief)

*(A) STRONGLY AGREE	16%
(B) AGREE	37
(C) UNDECIDED	35
(D) DISAGREE	06
(E) STRONGLY DISAGREE	02

42. I resent anyone telling me either what or how to teach. (Self)

(A) STRONGLY AGREE	02%
(B) AGREE	08
(C) UNDECIDED	12
(D) DISAGREE	57
*(E) STRONGLY DISAGREE	18

Belief Subset: Teaching About Art, Artists, and the Cultural Heritage (reliability estimate .18; subset mean score 3.87)

6. Most of the art teachers in the district are thoroughly committed to teaching about art and artists. (General Belief)

*(A) STRONGLY AGREE	20%
(B) AGREE	49
(C) UNDECIDED	20
(D) DISAGREE	04
(E) STRONGLY DISAGREE	00

7. Even if objectives relating to teaching about the artistic cultural heritage were eliminated from our art curriculum guide, I would continue to teach about it. (Goal)

*(A) STRONGLY AGREE	41%
(B) AGREE	49
(C) UNDECIDED	08
(D) DISAGREE	00
(E) STRONGLY DISAGREE	00

19. My students gain a lot of basic knowledge about the artistic cultural heritage. (Self)

*(A) STRONGLY AGREE	24%
(B) AGREE	57
(C) UNDECIDED	14
(D) DISAGREE	04
(E) STRONGLY DISAGREE	00

33. Most of the students in our district actually gain only a superficial knowledge of the visual cultural heritage. (General Belief)

(A) STRONGLY AGREE	04%
(B) AGREE	24
(C) UNDECIDED	33
(D) DISAGREE	31
*(E) STRONGLY DISAGREE	06

Belief Subset: Teaching Students to Make Critical Judgments (reliability estimate .05; subset mean score 3.30)

11. Of the major objectives of our art program, the one relating to making qualitative visual judgments is the least important. (Norm)

(A) STRONGLY AGREE	04%
(B) AGREE	00
(C) UNDECIDED	06
(D) DISAGREE	51
*(E) STRONGLY DISAGREE	57

13. After studying in my classes, students are able to make sensitive judgments about the quality of works of art. (Self)

*(A)	STRONGLY AGREE	22%
(B)	AGREE	63
(C)	UNDECIDED	12
(D)	DISAGREE	00
(E)	STRONGLY DISAGREE	00

30. I really don't need to spend more time than I do now in teaching my students to perceive the qualities of art and to make well-reasoned critical judgments of artistic merit; presently they are learning to do these things well. (Goal)

*(A)	STRONGLY AGREE	06%
(B)	AGREE	49
(C)	UNDECIDED	22
(D)	DISAGREE	18
(E)	STRONGLY DISAGREE	04

47. The objective most frequently ignored by teachers in the district is that relating to making qualitative visual judgments. (General Belief)

(A)	STRONGLY AGREE	06%
(B)	AGREE	24
(C)	UNDECIDED	41
(D)	DISAGREE	22
*(E)	STRONGLY DISAGREE	04

Belief Subset: Program Balance (reliability estimate .66; subset mean score 3.65)

3. Most art teachers in the district think it more important to develop students' creative and expressive abilities than to teach them about works of art and artists. (General Belief)

(A)	STRONGLY AGREE	12%
(B)	AGREE	27
(C)	UNDECIDED	33
(D)	DISAGREE	24
*(E)	STRONGLY DISAGREE	04

15. Our art program has just the right balance between making art, studying about art and artists, and learning how to perceive and judge works of art. (Norm)

*(A)	STRONGLY AGREE	41%
(B)	AGREE	39
(C)	UNDECIDED	20
(D)	DISAGREE	00
(E)	STRONGLY DISAGREE	00

35. I would be quite happy to see the concepts relating to art history and art criticism removed entirely from our art curriculum guide. (Self)

(A) STRONGLY AGREE	00%
(B) AGREE	00
(C) UNDECIDED	00
(D) DISAGREE	27
*(E) STRONGLY DISAGREE	69

38. In my art program I place more emphasis upon developing students' abilities to express themselves than upon teaching about the cultural heritage or perceiving works of art. (Goal)

(A) STRONGLY AGREE	04%
(B) AGREE	39
(C) UNDECIDED	08
(D) DISAGREE	35
*(E) STRONGLY DISAGREE	12

40. I show reproductions of the works of artists to my students primarily to provide motivation and stimulation for their own expressive works. (Self)

(A) STRONGLY AGREE	24%
(B) AGREE	39
(C) UNDECIDED	08
(D) DISAGREE	27
*(E) STRONGLY DISAGREE	00

43. In the long run concepts learned about the visual and artistic cultural heritage will be just as valuable to students as anything they gain from art-making activities. (Norm)

*(A) STRONGLY AGREE	35%
(B) AGREE	45
(C) UNDECIDED	10
(D) DISAGREE	08
(E) STRONGLY DISAGREE	02

44. Generally speaking, in our art program we teachers still need to place greater emphasis than we do now on the study of art and artists and upon learning how to perceive the qualities of art, while placing less emphasis on art-making. (Goal)

*(A) STRONGLY AGREE	18%
(B) AGREE	39
(C) UNDECIDED	18
(D) DISAGREE	24
(E) STRONGLY DISAGREE	00

48. It is just as important for students to learn about the artistic heritage as it is for them to express themselves through art. (Norm)

*(A) STRONGLY AGREE	45%
(B) AGREE	43
(C) UNDECIDED	02
(D) DISAGREE	08
(E) STRONGLY DISAGREE	00

Belief Subset: Curricular Freedom (reliability estimate .26; subset mean score 4.43)

9. Although the district art guide specifies goals and areas to be covered, I feel that I have all the freedom I want to devise my own unique approaches to the teaching of art. (Self)

*(A) STRONGLY AGREE	57%
(B) AGREE	27
(C) UNDECIDED	08
(D) DISAGREE	06
(E) STRONGLY DISAGREE	00

20. The best curriculum guide is one that specifies goals and general areas to be covered while allowing teachers a great deal of room for creative innovation in their lesson planning. (Norm)

*(A) STRONGLY AGREE	80%
(B) AGREE	12
(C) UNDECIDED	02
(D) DISAGREE	06
(E) STRONGLY DISAGREE	00

46. Most art teachers find ample room for innovative and creative lesson planning and teaching while still working within the basic structure of the curriculum guide. (General Belief)

*(A) STRONGLY AGREE	45%
(B) AGREE	43
(C) UNDECIDED	00
(D) DISAGREE	00
(E) STRONGLY DISAGREE	00

50. I wish I had much, much more freedom than I do now to devise my own art educational objectives, content, and teaching strategies. (Goal)

(A) STRONGLY AGREE	04%
(B) AGREE	04
(C) UNDECIDED	08
(D) DISAGREE	47
*(E) STRONGLY DISAGREE	34

Belief Subset: Elements and Principles of Design

(reliability estimate .07; subset mean score 3.92)

21. In the final analysis, the elements and principles of design are the most important aspect of my art program. (Norm)

*(A)	STRONGLY AGREE	31%
(B)	AGREE	31
(C)	UNDECIDED	12
(D)	DISAGREE	22
(E)	STRONGLY DISAGREE	02

29. I believe that a knowledge of the elements and principles of design is essential to the perceiving of a work of art. (General Belief)

*(A)	STRONGLY AGREE	67%
(B)	AGREE	18
(C)	UNDECIDED	06
(D)	DISAGREE	08
(E)	STRONGLY DISAGREE	00

32. In our district art teachers include at least some study of the elements and principles of design in each lesson. (General Belief)

*(A)	STRONGLY AGREE	39%
(B)	AGREE	49
(C)	UNDECIDED	12
(D)	DISAGREE	00
(E)	STRONGLY DISAGREE	00

36. Almost every lesson I teach includes a component relating to the elements and principles of design. (Self)

*(A)	STRONGLY AGREE	57%
(B)	AGREE	41
(C)	UNDECIDED	00
(D)	DISAGREE	02
(E)	STRONGLY DISAGREE	00

41. The elements and principles of design are the most important single component of our art program. (norm)

(A)	STRONGLY AGREE	22%
(B)	AGREE	31
(C)	UNDECIDED	08
(D)	DISAGREE	35
*(E)	STRONGLY DISAGREE	04

Belief Subset: Artistic Discipline (reliability estimate .53; subset mean score 4.25)

51. It is not good for art teachers to instruct students in the techniques and processes of art; students should discover these things for themselves. (Norm)

(A) STRONGLY AGREE	00%
(B) AGREE	01
(C) UNDECIDED	04
(D) DISAGREE	37
*(E) STRONGLY DISAGREE	57

53. I want my students to acquire some of the same basic art skills that experienced artists employ. (Goal)

*(A) STRONGLY AGREE	61%
(B) AGREE	31
(C) UNDECIDED	01
(D) DISAGREE	04
(E) STRONGLY DISAGREE	01

55. The art teachers in this school system believe in instructing students in the same basic processes and techniques that are used by aritists. (General Blief)

*(A) STRONGLY AGREE	25%
(B) AGREE	43
(C) UNDECIDED	22
(D) DISAGREE	06
(E) STRONGLY DISAGREE	03

57. I seldom ignore the opportunity to teach a student in such things as how to draw a figure in action or how to depict three dimensional space. (Self)

*(A) STRONGLY AGREE	55%
(B) AGREE	27
(C) UNDECIDED	04
(D) DISAGREE	07
(E) STRONGLY DISAGREE	06

Belief Subset: The Use of Art in the Teaching of Art (reliability estimate .51; subset mean score 4.21)

52. I frequently show the images of artists in order to stimulate my students own creative efforts. (Self)

*(A) STRONGLY AGREE	64%
(B) AGREE	34
(C) UNDECIDED	01
(D) DISAGREE	00
(E) STRONGLY DISAGREE	00

54. It is unfortunate when a student borrows or copies an image from the work of an artist or from another student. (Norm)

(A) STRONGLY AGREE	10%
(B) AGREE	19
(C) UNDECIDED	24
(D) DISAGREE	36
*(E) STRONGLY DISAGREE	10

56. Showing the works of artists actually contributes to students' ability to originate novel works of art of their own. (General Belief)

*(A) STRONGLY AGREE	58%
(B) AGREE	37
(C) UNDECIDED	03
(D) DISAGREE	01
(E) STRONGLY DISAGREE	00

58. It is not good to show students the images of adult artists because the influence will prevent them from developing their own original artistic expression. (Norm)

(A) STRONGLY AGREE	01%
(B) AGREE	00
(C) UNDECIDED	03
(D) DISAGREE	34
*(E) STRONGLY DISAGREE	61

59. The art program in this system results in some of the most creative student art work to be seen anywhere in the country. (General Belief)

*(A) STRONGLY AGREE	31%
(B) AGREE	43
(C) UNDECIDED	19
(D) DISAGREE	03
(E) STRONGLY DISAGREE	03

60. I want my students to use the lessons from the long heritage of art as they create their own original works of art. (Goal)

*(A) STRONGLY AGREE	54%
(B) AGREE	39
(C) UNDECIDED	04
(D) DISAGREE	01
(E) STRONGLY DISAGREE	00

Appendix B

STUDENT BELIEFS ABOUT ART*: MEAN SCORES FOR ALL VIRGINIA BEACH STUDENTS

Concepts	Mean Score (All Students)
Art Requires Discipline and Hard Work	4.04 **
Know About Careers in Art	3.54
Understand the Meaning of Art	3.59
Think That Art Instruction is Important	3.92
Think it Important to Study the History of Art	3.05
Think it Important to Look at Art	3.02
Think it Important to Study the Elements and Principles of Design	3.65
Think it Important to Study and Recognize Styles of Art	3.41
Think That They Have Good Imaginations	3.76
Think it Important to Express Feelings Through Art	3.86
Think it Important to Study About Abstract Art	3.27

* A copy of the 49 item inventory of student beliefs about art may be obtained from Brent Wilson at The Pennsylvania State University, School of Visual Arts, University Park, PA 16802.

**A score of 5 would indicate the highest cognitive orientation toward the referents of each of the belief subsets.

Appendix C

PERCENTAGES OF SELECTED GROUPS OF VIRGINIA BEACH STUDENTS EMPLOYING THE VARIOUS CONTENT ANALYSIS CLASSIFICATIONS AS THEY DESCRIBED "I AND MY VILLAGE"

7-59

PERCENTAGES OF SELECTED GROUPS OF VIRGINIA BEACH STUDENTS EMPLOYING THE VARIOUS CONTENT ANALYSIS CLASSIFICATIONS AS THEY DESCRIBED "I AND MY VILLAGE"

	Materials/Techniques	Color	Shape	Line	Texture	Composition	Relational-Anlysis	Expressive Character	Literal	Meaning	Style	Naming Artist	Context	Personal Preference	Organistic Judgment	Contextual Judgment	Hedonic Judgment	Formistic Judgment	Mimetic Judgment	*A Priori* Judgment	Artist's Capability
GROUP	Percentage of Students Using Classification																				
FIFTH GRADERS (29)	3	79	17	10	7	48	72	48	93	34	10	24	10	0	28	27	3	7	3	72	21
GIFTED/TALENTED ELEMENTARY (23)	13	91	88	22	4	66	96	30	91	70	60	82	34	0	22	13	0	0	4	66	22
JR. HIGH ART I (29)	20	93	45	35	10	76	87	21	86	62	69	48	7	0	10	14	7	3	7	62	17
HIGH SCHOOL (20) ADVANCE PLACEMENT ART HISTORY STUDENTS	4	85	55	30	0	55	79	30	90	60	60	85	30	5	25	30	20	10	10	45	30

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Appendix D

PERCENTAGES OF VIRGINIA BEACH GROUPS RESPONDING CORRECTLY TO KNOWLEDGE-OF-ART MULTIPLE CHOICE QUESTIONS

TASK	Fifth Grade (53) %	Gifted & Talented (27) %	Art I (80) %	Art IV (24) %	Advance Placement (20) %
Identified a Dali as Surrealism	26	70	30	79	100
Identified Dali as the Painter	20	96	51	79	95
Identified the Dali Painting with the Modern Period	49	82	73	88	100
Identified a Monet as Impressionism	26	37	51	83	100
Identified Monet as the Painter	28	82	43	79	100
Identified Van Gogh as the Painter	32	78	65	88	100
Identified a Picasso as Cubism	40	78	58	71	95
Identified Picasso as the Painter	49	82	40	83	100
Identified the Picasso with the Modern Period	57	60	59	50	100
Identified a Seurat as Pointillism	83	36	60	92	100
Identified Seurat as the Painter	74	82	65	92	100
Identified a Matisse and Fauvism	53	48	46	88	85
Identified Matisse as the Painter	28	41	28	63	65
Identified a Pollock as Abstract Expressionism	49	93	89	92	100
Identified the Pollock with America	13	19	36	75	60

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TASK	Fifth Grade (53) %	Gifted & Talented (27) %	Art I (80) %	Art IV (24) %	Advance Placement (20) %
Identified Rembrandt as the Painter	36	59	59	83	80
Identified Leonardo as the Painter	87	96	94	100	100
Identified the Leonardo with the Renaissance	26	85	70	88	100
Identified a Cathedral as Gothic	83	67	74	58	100
Identified a Cave Painting as Prehistoric	76	89	81	88	100
Identified the Parthenon as Classical	17	41	41	75	95
Associated the Parthenon with Greece	68	93	81	92	100
Associated a Mask with Africa	87	96	84	88	100
Identified a Contour Line in a Matisse	74	96	76	79	90
Identified Positive Shapes in a Matisse	91	96	94	83	95
Identified the Effect of Lines in a Matisse	43	33	46	75	95
Identified Matisse as the Painter	45	22	29	42	85
Identified a Braque as a Still Life	34	48	64	79	90
Identified a Braque as Cubism	17	56	31	67	75

The Reliability Estimate for the Knowledge Battery was .83